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ABSTRACT

This annotated bibliography dealing with Canadian children's books aims to show the historical development of the literature. Included within the bibliography are: (1) notable Canadian books from the eighteenth century to the modern period, (2) lists of books which were awarded a bronze medal for the years 1947-1975, and (3) a list of fiction for the young French Canadian. Although historically Canadian children's literature has been sparse, the notable improvement of late in the quality of writing, illustration, and overall design and production is encouraging. Introductory materials are in both French and English; parts 1 and 2 of the bibliography are in English, and part 3 is in French. (AP)

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Notable Canadian Children's Books

Un choix de livres canadiens pour la jeunesse

Revised and updated to include
notable books published in
1973 and 1974

Revu et mis à jour, y compris les meilleurs livres
parus en 1973 et 1974

National Library of Canada
Bibliotheque nationale du Canada
Ottawa, 1976

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Preface to the Second Edition

The first edition of Notable Canadian Children's Books - Un choix de livres canadiens pour la jeunesse was an annotated catalogue prepared by Sheila Egoff and Alvine Bélisle for an exhibition arranged, in 1973, by the National Library of Canada.

The general arrangement of the first edition has been retained, as have the original Preface, Introduction and Foreword.

A selection of new titles for the years 1973 and 1974 has been added. All but one of the titles contained in the first edition are included; the omitted title is Du soleil sur ton chemin by the Belgian author Maurice Carême.

A few changes have been made in the chronological order of the books, which are listed according to date of first publication. Changes have also been made in the lists of book awards; a complete listing of the French Book of the Year Awards (Canadian Association of Children's Librarians) is given, as well as the current awards presented by the Association pour l'avancement des sciences et des techniques de la documentation.

Books that were published in the twentieth century have been checked to determine whether or not they are still in print. The illustrations in the original edition do not appear in this second edition. However, an author/title index is now included.

The production of Canadian children's books continues to be small. It is noteworthy, however, that, among the books chosen for 1973 and 1974, there is a wider variety of titles than in earlier years.

The state of the children's book trade in Canada remains bleak. Several factors contribute to this condition: Canada is a vast country, and distribution of books from one geographical area to another involves high transportation costs; retailers stock their shelves with less expensive books from other countries; production costs are high; very often, no publicity is given to promote books; booksellers ignore, to a varying degree, titles of Canadian children's books; the book market is small; and there has been an increase of books co-produced by non-Canadian and Canadian publishers.

We hope that, through the awareness and efforts of many concerned people (librarians, teachers, children's literature specialists, authors, illustrators, publishers and governments, federal and provincial), Canadian children's literature will grow in quality and quantity.

Irene E. Aubrey
Children's Literature Librarian/Consultant

Préface de la deuxième édition

La première édition de Notable Canadian Children's Books - Un choix de livres canadiens pour la jeunesse fut présentée sous forme de catalogue annoté que Sheila Egoff et Alvine Bélisle avaient préparé pour une exposition organisée par la Bibliothèque nationale du Canada en 1973.

L'arrangement général de la première édition a été conservé. La Préface, l'Introduction et l'Avant-Propos ont été reproduits, avec une légère mise au point concernant la Médaille pour le meilleur livre de l'année dans l'Avant-Propos.

Un choix a été fait parmi les livres parus en 1973 et 1974, et ils ont été ajoutés à la liste. Tous les titres faisant partie de la première édition ont été inclus, sauf un; le titre omis est Du soleil sur ton chemin par l'auteur belge Maurice Carême.

Quelques changements ont été effectués dans l'ordre chronologique des livres, lesquels sont placés selon la parution de la première édition. Aussi, il y a quelques changements dans le choix des prix littéraires: une liste complète est donnée des livres français ayant reçu la Médaille pour le meilleur livre de l'année pour enfants (Association canadienne des bibliothécaires pour enfants). Les prix littéraires présentement décernés par l'Association pour l'avancement des sciences et des techniques de la documentation ont été mentionnés aussi.

Une vérification des livres publiés au vingtième siècle a été faite afin de déterminer si les livres étaient épuisés ou non. Les illustrations de la première édition ne figurent pas dans la présente. Toutefois, un index des auteurs et des titres a été inclus.

La production du livre canadien de jeunesse demeure toujours minime. Toutefois, il est intéressant de constater que, parmi le choix de livres pour 1973 et 1974, il y a une plus grande variété de titres que dans les années précédentes.

L'état de la production du livre de jeunesse au Canada reste toujours précaire. Plusieurs facteurs contribuent à cet état: le Canada est un pays vaste, et la distribution des livres d'un endroit à un autre entraîne des coûts élevés de transport; les marchands ont en stock des livres publiés à l'étranger, lesquels se vendent à un prix plus abordable; le coût de la production du livre est élevé; très souvent, aucune publicité n'est accordée à la promotion du livre; les libraires ignorent, plus ou moins, les livres canadiens de jeunesse; le marché du livre est petit, et la co-édition de livres publiés au Canada et ailleurs s'accroît.

Nous espérons que, grâce à une prise de conscience et aux efforts de personnes telles que les bibliothécaires, les professeurs, les conseillers en littérature de jeunesse, les auteurs, les illustrateurs, les éditeurs

et les gouvernements fédéral et provinciaux, la littérature de jeunesse au Canada croîtra en qualité et en quantité.

Irene E. Aubrey
Conseiller en littérature de jeunesse

PREFACE

These lists of Canadian children's books aim to show the historical development of our literature for children. The lists therefore include some books which may be difficult to obtain, but the major library collections should be able to furnish copies of most of the titles.

The arrangement of titles is chronological so as most aptly to illustrate trends and changes. The category "Canadian," as applied here, is used very broadly. It includes, as well as writing by natives and long-time residents of Canada, some books by "outsiders" on Canadian themes. These "outsiders" are chiefly to be found in the nineteenth century section and have been included to show important influences from abroad, especially Britain, on our children's literature.

As far as subjects go, most Canadian children's books are indeed about Canada. There are a few exceptions -- William Stevenson's The Bushbabies is a story of modern East Africa, and Jay Macpherson's The Four Ages of Man is a book of Greek mythology. These authors are, however, undeniable Canadian, and their claims to inclusion in any history of Canadian children's literature are indisputable. Actually, more books that give us a look at other places and times through Canadian eyes would be highly welcome.

A "children's book" is much harder to define. In its broadest sense, any book that a child is caught reading is a children's book. However, the basic criterion for selection in the present list is that the books have been deliberately written for persons under fourteen. Again, there are a few exceptions. Ernest Thompson Seton's Wild Animals I Have Known was originally written for adults but has been "taken over" by children. Other instances of somewhat this kind are Pitseolak's Pictures Out of My Life and Takashima's A Child in Prison Camp, both of which have, by reason of format, illustration and content, some special appeal for children.

The final criterion is a matter of form. The lists are confined to books of "creative writing" - fiction, poetry, biography and history. The omission of "factual" books is partly because there are very few good Canadian examples to choose from, even more because information really knows no national boundaries. In any case, the result is that this may be that rare bibliography - lists of Canadian children's books without one title on hockey!

PREFACE

Ces listes de livres d'enfants canadiens se proposent de faire l'historique de notre littérature enfantine. Par conséquent, elles comprennent certains livres qu'il peut être difficile de se procurer, mais les bibliothèques importantes devraient pouvoir en fournir des exemplaires dans la plupart des cas.

L'ordre des ouvrages est chronologique, pour mieux illustrer les tendances et les changements. Le qualificatif "canadien" est ici utilisé dans un sens très large. Il s'applique en effet tant à des oeuvres d'autochtones et de résidents de longue date au Canada, qu'à des livres écrits par des étrangers sur des thèmes canadiens. Ces derniers ouvrages figurent principalement dans la section du XIX^{e} siècle et témoignent des grandes influences étrangères, particulièrement de la Grande-Bretagne, qu'a subies notre littérature pour enfants.

En ce qui concerne les sujets traités, la plupart des livres canadiens pour la jeunesse portent en effet sur le Canada. On note cependant quelques exceptions: The Bushbabies (Fuite dans la brousse), de William Stevenson, est une histoire de l'Afrique orientale contemporaine, et The Four Ages of Man de Jay Macpherson est un ouvrage sur la mythologie grecque. Ces auteurs sont toutefois indéniablement canadiens, et leur droit de paraître dans toute histoire de la littérature canadienne pour enfants est incontestable. En fait, il faut souhaiter avoir plus de livres donnant l'image d'autres époques et d'autres lieux vus par des Canadiens

Il est fort difficile de définir ce qu'on entend par un livre pour enfants. Dans un sens très large, tout livre que l'un d'eux est surpris à lire est un livre pour enfants. Toutefois, dans la composition des présentes listes, le principal critère est que les livres ont été écrits à l'intention des jeunes de moins de quatorze ans. Ici encore, il y a quelques exceptions. Ernest Thompson Seton avait écrit Wild Animals I Have Known pour des lecteurs adultes, mais les enfants se sont "approprié" cette oeuvre. D'autres exemples de cas semblables sont Pictures Out of My Life, de Pitseolak, et A Child in Prison Camp, de Takashima, lesquels, par leur format, leurs illustrations et leur contenu, exercent un attrait tout particulier sur les enfants.

Le critère définitif est une question de genre littéraire. Les listes ne concernent que des ouvrages d'écrivains: romans, poèmes, biographies et histoire L'omission de livres instructifs s'explique, en partie, par le très petit nombre de bons exemples canadiens qui s'offrent au choix, mais surtout du fait que l'information ne connaît en réalité aucune frontière nationale. En tout cas, on en est ainsi arrivé à produire ces listes de livres canadiens pour la jeunesse sans un seul ouvrage sur le hockey!

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PART I

STARS THAT GEM THE BLUE

LES ETOILES QUI ORNENT LE BLEU DE LA NUIT

by

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INTRODUCTION

If asked to name all the Canadian children's books fondly remembered from childhood, the average adult will summon up Anne of Green Gables, Two Little Savages, The Incredible journey and perhaps a book by Farley Mowat. This small number is not surprising. Few of our books have made their way into our national consciousness. Like people from other English-speaking countries, we tend first to think of English classics as the books of childhood - Alice's Adventures in Wonderland, Treasure Island, Peter Pan, Winnie - the-Pooh, Robin Hood, King Arthur. We also automatically include American classics - Little Women, Tom Sawyer, Charlotte's Web. In competition for attention with such international favourites and more obviously in the mere mathematics of comparison (the 5,000 children's books published annually in the United States and Great Britain tend to obliterate the 30 or so a year published here) Canadian children's books, it becomes all too sadly clear, may well only become known through purposeful discovery.

Actually, the factor of competition from abroad should be minimized. While a real enough impediment, it may too easily be used to mask over the other reasons that have made Canadian children's literature an "unknown country." These are both deeply rooted within our history and our present circumstances, and they have affected far more than children's books. To learn then, why we have the kind and amount of children's literature that we do is to seek to understand much about Canada itself.

In the first place, to have a national literature there must be writers indigenous to the country and printers and publishers. Our first Canadians - both Indian and Eskimo - although already rich in an oral tradition long before the white men arrived, had no written literature, indeed no alphabet. Many of those first immigrants were, of course, no more literate than the native peoples. Others were highly educated (our documented history is rich with their letters, journals and diaries); yet it is true enough that the exigencies of the axe and the ploughshare and the cooking pot outweighed the pen. No wonder then that the history of children's literature in Canada does not begin, at least in the sense of a body of work, until the mid-nineteenth century.

The first actual piece of printing for children in Canada may well be lost (it is a miracle that so many early children's books have survived, given the nature of little hands), but it is safe to assume that is was of an instructional or religious nature (such was the pattern in other countries) and was printed in Halifax or Quebec. These were the first places to establish printing presses. Pioneer writers such as Mrs. Traill and Mrs. Moodie had their books published in England, although our first children's magazines were published in Montreal, the nature of a magazine no doubt demanding close contact with contributors.

That our first children's books should be highly eclectic is in most respects understandable. Mrs. Traill in her first genuine Canadian children's book - Canadian Crusoes (1852) - followed every ploy of the didactic school of writing for children then dominant in England. Yet in choosing a wilderness setting with intertwining themes of survival, courage and self-reliance - which most of our writers for children have followed since in one form or another - there was a difference. This was an all pervading fascination with the land itself. In The Backwoods of Canada (1836) Mrs. Traill expressed the feelings of the pioneers:

> Not to regret my absence from my native land, and one so fair and lovely withal, would argue a heart of insensibility; yet I must say, for all its roughness, I love Canada, and am as happy in my humble log-house as if it were a courtly hall or bower; habit reconciles us to many things that at first were distasteful.

From then until now, whether in setting of grandeur or minuscule detail, our writers for children have affectionately described the "thousand wild graces which mock the cultivated beauties of Europe." Modern authors such as Farley Mowat and Roderick Haig-Brown interpret the land in ways which our early homespun writers such as James De Mille and J. Macdonald Oxley would have never thought of, but whether early or modern, whether in magazine or in book form, whether as visitors such as Ballantyne or native-born, most writers for Canadian children have made the landscape the centerpiece of their stories.

This naturalistic approach was raised to its heights by Ernest Thompson Seton and Charles G.D. Roberts in the Canadian animal story which came into being on the borderline of the twentieth century. Both in their own way (Robert's view perhaps more romantic and so more anthropomorphic than Seton's) created the "animal biography" and in so doing revolutionized the animal story around the world. "The fact that these stories are true is the reason why all are tragic," wrote Seton. "The life of a wild animal always has a tragic end". Roberts, with his greater poetic skill, put it thus, "And death stalks joy forever among the kindred of the wild." Although probably not intended, this note of realism tended also to denigrate the sentimental, domestic animal story as exemplified by Black Beauty (1877) and its Canadian counterpart Beautiful Joe (1894). The sentimentality lives on in somewhat different form when combined with realism of detail and highly-coloured action; it may survive and succeed in narratives such as Sheila Burnford's The Incredible Journey (1961). The success of such books, as of the Walt Disney movies into which they are often made, depends a good deal on the audience's credulity, and we now look at their picture of animal life half-ashamedly. Meanwhile, the genuine tradition of the animal biography has moved through Haig-Brown's Panther (1934) to Cameron

Langford's The Winter of the Fisher (1971) and Helene Widell's The Black Wolf of River Bend (1971) to increase our understanding of the animal world and ourselves in relation to it.

In its heyday, the sentimental outlook prevailed in many other forms of fiction, as may be seen in the books of such writers as Ralph Connor, Nellie McClung and L.M. Montgomery. Remarkably enough, however, even in the midst of "sweetness and light," they too had an eye for their environment and gave the young an opportunity to see Canada as something more than wild west and frozen wastes. They also broke the cult of the boys' book and gave us a couple of heroines for a change - Pearlie in Sowing Seeds in Danny and the redoubtable Anne of Green Gables. They were to be our last for a long time. In general, Canadian writers continued to follow the boys' outdoor adventure theme and ignored the startling changes that had taken place in children's literature in England. There the Golden Age had arrived producing a stream of enduring fantasies - John Ruskin's The King of the Golden River (1851), Charles Kingsley's The Water Babies (1863), Lewis Carroll's Alice's Adventures in Wonderland (1865), George MacDonald's At the Back of the North Wind (1870) - a tradition that was to put and keep England as the great exponent of works of the imagination for children. It is not surprising that books of fantasy were not written in Canada at this time. In fact, nothing of a richness comparable to the English productions occurred in any other country, least of all in a frontier society such as Canada. But it is interesting to note that our "follow-the-leader" attitude stopped short at fantasy and indeed at style. While our writers continued with the inflated style of the typical nineteenth century novel, outstanding English writers of the same period opted for "plain words" thus insuring that their creations would be "alive and well" in 1973.

But with the advent of the twentieth century at least the themes of our books broadened, while still retaining their characteristic concentration on the out-of-door event. Indian and Eskimo tales took a more legitimate place with Pauline Johnson's Legends of Vancouver (1911), Cyrus Macmillan's Canadian Wonder Tales (1918) and the explorer Stefansson's lively and authentic, if not outstanding, look at Eskimo child life in Kak, the Copper Eskimo (1924). However, it remained for an Englishman turned Indian, George Stansfeld Belaney or Grey Owl, to give us our most important book of the period. This was The Adventures of Sajo and Her Beaver People (1935), a tale of Indian and animal contemporary life which raised themes of racial prejudice and conservation while adding a note of mysticism to the animal story that has unfortunately all but disappeared in the school of animal naturalism.

While our literature began with British writers, it was sustained during its weakest period, notable the 1940's, by American authors writing on Canadian themes, thus proving that nationality gave Canadian writers no particular advantage in writing about Canada. Holling Clancy Holling's Paddle to the Sea (1941) still sells well in Canada and was made into a movie by the National Film Board. Virginia Watson's Flags Over Quebec: A Story of the Conquest of Canada (1941) is on a subject avoided by Canadian writers, and Robert Davis in Hudson Bay Express (1942) gave us a modern look at our north country. Non-fiction books included Sir Wilfred Grenfell (1942) by Genevieve Fox, Champlain, Northwest Voyager (1944) and Company of Adventurers: The Story of the Hudson's Bay Company (1946) by Louise Hall Tharp.

The Canadian juvenile novel came of age in 1943 with the publication of Roderick Haig-Brown's Starbuck Valley Winter and its sequel in 1948, Saltwater Summer. The theme was conventional enough - a seventeen-year-old boy running his own trapline in the interior of British Columbia. The difference was that it was written with consummate skill. Haig-Brown had a feeling for British Columbia that was genuine and deep. More importantly, he was a thoroughly professional writer who had learned how to shape his feelings rather than just express them: who knew that even in children's stories a character remains vivid long after the most ingenious contrivances of plot have been forgotten. Not until Farley Mowat began writing for children (Lost in the Barrens, 1956), did we have another book to equal it.

In 1950, fantasy came stepping at last into our literature with a group of books by the British Columbia writer Catherine Anthony Clark, beginning with The Golden Pine Cone. Not that the fantasy is all that fanciful, for here are none of Tolkien's "other worlds." With typical Canadian restraint, Catherine Clark holds firmly to the mountainous land of British Columbia, weaving in Indian myths and symbols, keeping the children with one foot firmly rooted in the real world and allowing them to drink only sparingly of the magic potion. They are exposed to events that seem only somewhat larger than life and to a land that remains familiar to them. One of our newest fantasies, Christie Harris's Secret in the Stlalakum Wild (1972), uses much the same approach.

From the 1950's to the 1960's, the themes of Canadian children's books remained constant - a stream of historical fiction, exemplified by the books of John Hayes, books of Indian life such as John Craig's The Long Return (1959). Many books were Canadian "firsts." We had our first creative biography for children in 1949 with Richard S. Lambert's Franklin of the Arctic. This stream of writing was enriched by the Great Stories of Canada series, the first volume of which was published in 1953. The

first book of folktales, other than Indian legends, was Marius Barbeau's The Golden Phoenix and Other French-Canadian Fairy Tales (1958); and the first creative history, William Toye's The St. Lawrence (1959).

By the 1960's children's books in other countries, particularly the United States, had begun to change as society changed. Television, in particular, brought children into the adult world more quickly than ever before and all the problems, doubts and uncertainties that beset that world began to be reflected in children's books. Like the novel for adults, the children's novel eschewed the story-cum-adventure convention and shifted ground to concentrate on problems, psychological and sociological. Almost none of these quite dramatic shifts in subject and taste have shown up in Canada as yet. Canadian children's books, whether from determination or as the result of circumstance, have not joined the main stream of current writing, remaining eminently stable, if not downright conservative. While American and British and Australian children, as seen through their books, were coping with ineffectual parents, no parents, one parent, being unhappy, growing up, tuning in, dropping out or brushing up against drugs, alcohol, homosexuality and racism - Canadian children were visiting a lighthouse, crossing the barrens, discovering a cache of Indian relics, escaping a murderer, catching a bank robber or getting a pony for Christmas.

Within our narrower range, some of our books were extraordinarily good, the peak of their kind. Haig-Brown's The Whale People (1962) recreated the Indian word of the West Coast before the white man came; Farley Mowat's Owls in the Family interjected a much-needed note of humour; David Walker's Dragon Hill (1963) and Pirate Rock (1969) combined the more modern techniques of writing and psychological characterization with the conventional outdoor dramatic setting; Christie Harris gave us a look at a modern, city Canadian girl in You Have to Draw the Line Somewhere (1964); and a very young writer, Ruth Nichols has created a genuine, Canadian fantasy world in A Walk Out of the World (1969). A whole group of writers revealed the fascinations of the Indian legends with modern interpretations, including an Indian reteller - George Clutesi with Son of Raven, Son of Deer (1967). And for the first time Eskimo life became part of children's literature with a group of retellings of Eskimo legends and with the extraordinary insight into our people of the north displayed in the several books by James Houston.

Have Canadian children's books "missed the boat"? There are some who think so. Writing in a Background Paper for the Royal Commission on Book Publishing, George Woodcock suggests that: "This is a highly professional field of literary

craftsmanship very much controlled by supply and demand, and it would seem that the decline is due less to the lack of writers than to the lack of interest in Canadian juveniles on the part of parents and perhaps also the children, who are inhabitants of microcosms rather than of nations. This may be one situation in which we should "'not strive/Officiously to keep alive'".

Certainly we haven't enough people writing children's books, and certainly much that has been written is downright dull. It must be admitted that few Canadian children's books are widely popular. So few books appear that there is little healthy competition or welcome variety; even worse, the shortage is most serious at the exact place where books count the most - picture books for the pre-school child and books for younger children. Even the statistics in publishing offer some discouragement, for there has been a marked decrease since the middle sixties in the actual number of titles published a year.

Even so, the flourishes would seem to outdo the alarms. A very substantial gain derives from the notable improvement of late in the quality of writing and in illustration and overall design and production. Canadian children's books have never been better. And there are other compensations, too. In missing out in the turmoil of the sixties, we have avoided major disasters. Many of the so-called avante-garde American publications are really "non-books" written to the order of the editors and designed to catch a vogue. Indeed, Canadian children's books may even be more "with it" than they appear. In concentrating upon the environment as a natural part of our lives; in stressing themes of conservation and respect for people who are still close to the land; in avoiding the "personal problem" book in favour of large attitudes of courage and self-reliance; in all these ways we may well belong to to-morrow, if not to today.

INTRODUCTION

Si on lui demande quels sont les livres canadiens pour la jeunesse dont il garde un souvenir attendri, l'adulte anglophone moyen citera Anne of Green Gables (Anne et le bonheur), Two Little Savages, The Incredible Journey (L'incroyable randonnée), et peut-être une oeuvre de Farley Mowat. Ce petit nombre n'est pas étonnant. Peu d'oeuvres canadiennes ont fait leur marque dans la conscience nationale. Comme les habitants des autres pays anglophones, nous avons d'abord tendance à associer les livres de l'enfance à des classiques anglais: Alice's Adventures in Wonderland (Alice au pays des merveilles), Treasure Island (L'île au trésor), Peter Pan (Peter Pan), Winnie the Pooh (Winnie l'ourson), Robin Hood (Robin des bois), King Arthur (Les chevaliers de la Table ronde). Nous avons aussi automatiquement adopté les classiques américains: Little Women (Les quatre filles du docteur March), Tom Sawyer (Les aventures de Tom Sawyer), Charlotte's Web (Les aventures de Narcisse). En concurrence avec de tels succès internationaux et, plus manifestement, par la simple comparison mathématique (les 5,000 livres pour enfants publiés annuellement aux Etats-Unis et en Grande-Bretagne tendent à éclipser les quelque 30 oeuvres publiées au Canada dans la même période), il devient malheuresement trop évident que les livres canadiens pour la jeunesse ne peuvent être connus que par une recherche délibérée.

Toutefois, il ne faut pas jeter tout le blâme sur la concurrence étrangère. Il se peut, en effet, que cet obstacle, bien que réel, soit trop facilement utilisé pour masquer les autres raisons qui ont fait de la littérature canadienne pour enfants une "terre inconnue". Ces raisons sont profondément enracinées dans notre histoire et dans notre situation actuelle, et elles n'ont pas seulement touché les livres pour enfants. Nous devons donc chercher à comprendre beaucoup de choses au sujet du Canada même, pour arriver à savoir pourquoi nous produisons tel genre et telle quantité d'oeuvres pour enfants.

En premier lieu, pour avoir une littérature nationale, il faut des écrivans autochtones, des imprimeurs et des éditeurs. Nos premiers Canadiens, les Indiens et les Esquimaux, qui étaient déjà riches d'une tradition orale longtemps avant l'arrivée des blancs, n'avaient toutefois pas de littérature, ni même d'alphabet. Nombre des premiers immigrants n'étaient évidemment pas plus lettrés que les indigènes. D'autres étaient très instruits (comme le prouvent leurs lettres, leurs journaux intimes et autres écrits, qui enrichissent notre documentation historique), mais il est vrai que la nécessité de travailler la terre et les exigences matérielles l'emportèrent sur les préoccupations littéraires. Il n'est donc pas étonnant que l'histoire de la littérature enfantine au Canada ne commence pas, du moins si l'on veut parler d'une oeuvre véritable, avant le moitié du XIX^{e} siècle.

La première oeuvre réele pour enfants imprimée au Canada n'existe sans doute plus (c'est un miracle qu'un si grand nombre de livres anciens pour enfants aient résisté à des milliers de petites mains), mais on peut affirmer à coup sûr qu'elle offrait un caractère instructif ou religieux (comme ce fut le cas dans les autres pays), et qu'elle fut imprimée à Halifax ou à Québec, où l'on installa les premières presses à imprimer du pays. Des pionniers littéraires tels que Mmes Traill et Moodie firent paraître leurs livres en Angleterre, quoique nos premières revues pour enfants furent publiées à Montréal, la nature d'une revue exigeant des rapports étroits entre les éditeurs et les collaborateurs.

Il est parfaitement compréhensible que nos premiers livres pour enfants aient été hautement éclectiques. Dans son premier livre pour enfants véritablement canadien, Canadian Crusoes (1852), Mme Traill emprunta tous les procédés de l'école didactique de littérature pour enfants qui prévalait alors en Angleterre. Mais le choix d'un décor sauvage associé à divers thèmes de survivance, de courage et d'indépendance, que la plupart de nos écrivains pour enfants ont employés depuis, sous une forme ou une autre, constituaient une différence. C'était l'attrait indiscutable de la terre même. Dans The Backwoods of Canada (1836), Mme Traill exprime les sentiments des pionniers:

> Si je ne regrettais pas mon pays natal, à la fois si beau et si charmant, je ferais preuve d'une parfaite insensibilité; je dois toutefois avouer que, malgré sa rudesse, j'aime le Canada, et je suis aussi heureuse dans mon humble cabane de troncs d'arbres que dans un élégant salon; l'habitude nous réconcilie avec de nombreuses choses que nous ne pouvions d'abord supporter.

Dès lors, que ce soit dans la majesté des paysages ou dans un détail infime, nos écrivains pour enfants ont amoureusement décrit les "mille grâces sauvages qui se moquent des raffinements de l'Europe". Des auteurs modernes, comme Farley Mowat et Roderick Haig-Brown, dépeignent la terre dans des mots qui ne seraient jamais venus sous la plume de nos anciens écrivains autochtones tels que James De Mille et J. Macdonald Oxley; mais, anciens ou modernes, auteurs de revues ou de livres, d'origine étrangère, comme Ballantyne, ou autochtones, la plupart de ceux qui ont écrit pour les enfants canadiens ont fondé leurs histoires sur la nature.

Cette optique naturaliste atteint son point culminant dans les histoires d'animaux canadiens qu'écrivirent Ernest Thompson

Seton et Charles G.D. Roberts, au début du XX^{e} siècle. Chacun, à sa manière, (celle de Roberts étant peut-être plus romantique et par conséquent plus anthropomorphe que celle de Seton) créa la biographie animale et révolutionna ainsi l'histoire des animaux dans le monde entier. "Le fait que ces histoires sont vraies explique pourquoi elles sont toutes tragiques", écrivait Seton. "La vie d'un animal sauvage a toujours une fin tragique". Avec un sens poétique plus développé, Roberts écrivait: "Et la mort traque à jamais la joie dans le monde des bêtes sauvages". Quoique probablement non intentionnelle, cette note de réalisme tendait aussi à déprécier les histoires sentimentales d'animaux domestiques, dont Black Beauty (1877) et son pendant canadien Beautiful Joe (1894) nous donnent des exemples. La sentimentalité prend une forme quelque peu différente quand elle s'associe au réalisme du détail et à l'action pittoresque; elle peut survivre et réussir dans des récits tels que The Incredible Journey (L'incroyable randonnée) (1961), de Sheila Burnford. Le succès de ces livres, tout comme celui des films de Walt Disney qui s'en inspirent souvent, dépend pour une bonne part de la crédulité du public, et c'est avec une certaine gêne que nous regardons aujourd'hui leur tableau de la vie animale. Entre-temps, la véritable tradition de la biographie animale est passée de Panther (1934), de Haig-Brown, à The Winter of the Fisher (1971), de Cameron Langford, et à The Black Wolf of River Bend (1971), d'Helene Widell; son évolution nous a permis de mieux connaître le monde animal et de mieux nous connaître par rapport à lui.

Alors à son apogée, le sentimentalisme prédominait dans de nombreux autres genres d'ouvrages d'imagination, comme en témoignent les oeuvres d'écrivains tels que Ralph Connor, Nellie McClung et L.M. Montgomery. Toutefois, il est remarquable de constater que, même en plein romanesque, ils ont aussi observé leur environnement et offert aux jeunes l'image d'un Canada qui n'est pas seulement l'Ouest sauvage. De plus, ils ont aboli le culte du livre pour garçons et nous ont donné deux héroïnes: la jeune Pearlie, de Sowing Seeds in Danny, et la redoutable Anne, de Anne et le bonheur; malheureusement, elles devaient être les dernières pour longtemps. En effet, les écrivains canadiens continuèrent généralement d'emprunter le thème de l'aventure pour garçons et ignorèrent les changements radicaux survenus en Angleterre, dans la littérature pour enfants. Là-bas, l'âge d'or était arrivé, produisant une kyrielle d'oeuvres fantastiques, comme The King of the Golden River (Le roi du fleuve d'or) (1851), de John Ruskin, The Water Babies (1863), de Charles Kingsley, Alice's Adventures in Wonderland (Alice au pays des merveilles) (1865), de Lewis Carroll, At the Back of the North Wind (1870), de George MacDonald, tradition qui devait faire de l'Angleterre le grand producteur d'oeuvres

d'imagination pour enfants. Il n'est pas étonnant que le Canada n'ait pas eu de littérature d'imagination à cette époque. En fait, aucun pays n'a alors produit une oeuvre d'une richesse comparable aux productions anglaises, encore moins un pays naissant comme le Canada. Il est toutefois intéressant de souligner que notre tendance à imiter ne s'est pas manifestée dans le domaine de la fantaisie ni même du style. Tandis que nos écrivains continuaient à employer le style ampoulé du roman type du XIX^{e} siècle, les écrivains anglais éminents de l'époque optaient pour ur langage dépouillé, qui rend leurs oeuvres tout aussi vivantes en 1973.

Au XX^{e} siècle, enfin, les thèmes de nos livres se sont élargis, tout en restant fidèles au cadre de la nature. Les contes indiens et esquimaux occupèrent une place plus légitime grâce à Legends of Vancouver (1911), de Pauline Johnson, et à Canadian Wonder Tales (1918), de Cyrus Macmillan. Dans la même veine, soulignons Kak, the Copper Eskimo (1924), dans lequel l'explorateur Stefansson brosse un tableau à la fois vivant, authentique et remarquable de la vie des enfants esquimaux. Toutefois, c'est un Anglais devenu Indien, George Stansfeld Belaney, alias Grey Owl, qui nous a donné notre plus important livre de l'époque, The Adventures of Sajo and Her Beaver People (Sajo et ses castors) (1935). Ce récit dépeint la vie contemporaine des Indiens et des animaux, et soulève les thèmes du racisme et de la protection de la faune; en outre, il apporte à l'histoire des animaux une note de mysticisme dont elle était malheureusement dépourvue dans l'école du naturalisme animal.

Si des écrivains britanniques furent à l'origine de la littérature canadienne anglaise, ce sont néanmoins des auteurs américains traitant de thèmes canadiens qui la soutinrent durant sa période la plus pauvre, notamment pendant les années 40, prouvant ainsi que la nationalité n'était pas suffisante pour inspirer des oeuvres sur le Canada. Paddle to the Sea (1941), de Holling Clancy Holling, se vend encore bien au Canada, et l'Office national du film en a fait une oeuvre cinématographique. Flags Over Quebec: A Story of the Conquest of Canada (1941), de Virginia Watson, traite d'un sujet évité par les écrivains canadiens, et Hudson Bay Express (1942), de Robert Davis, nous a donné une image moderne de notre Grand Nord. Parmi les ouvrages littéraires de cette époque autres que les oeuvres d'imagination, citons Sir Wilfred Grenfell (1942), de Genevieve Fox, Champlain, Northwest Voyager (1944), et Company of Adventurers: The Story of the Hudson's Bay Company (1946), de Louise Hall Tharp.

Le roman canadien pour la jeunesse atteint sa maturité en 1943 avec une oeuvre de Roderick Haig-Brown, Starbuck Valley Winter, complétée plus tard par Saltwater Summer (1948). Le

thème, assez conventionnel - un jeune chasseur de dix-sept ans ayant son propre réseau de pièges dans les forêts de la Colombie-Britannique - était néanmoins traité avec un talent accompli. Haig-Brown nourrissait une tendresse réelle et profonde pour la Colombie-Britannique. Il était surtout un écrivain de métier capable de donner du relief aux sentiments qu'il exprimait; il savait aussi que, même dans les histoires pour enfants, un personnage demeure vivant dans le souvenir longtemps après que les intrigues les plus ingénieuses ont été oubliées. Aucun livre ne devait égaler cette oeuvre avant que Farley Mowat ne commence à écrire pour les enfants (Lost in the Barrens, 1956).

En 1950, la fantaisie entra enfin dans notre littérature avec une série d'oeuvres de l'écrivain de la Colombie-Britannique Catherine Anthony Clark, dont la première s'intitulait The Golden Pine Cone. Ce n'est pas que ces oeuvres abondaient de fantaisie, car elles n'avaient rien des "autres mondes" de Tolkien. Aven une réserve toute canadienne, Catherine Clark s'en tient rigoureusement au paysage montagneux de la Colombie-Britannique, introduit mythes et symboles indiens dans son récit, laisse les enfants avec un pied fermement posé dans la réalité, et ne leur permet de s'abreuver que modérément à la source du rêve. Ils sont mis en présence d'événements à peine plus fantastiques que les faits réels, et d'un pays qui leur est familier. Un de nos ouvrages d'imagination les plus récents, Secret in the Stlalakum Wild (1972), de Christie Harris, laisse deviner à peu près la même méthode.

Des années 50 aux années 60, les thèmes des oeuvres pour enfants sont demeurés les mêmes; ce fut un foisonnement de romans historiques, tels les livres de John Hayes et ceux traitant de la vie indienne, comme The Long Return (1959), de John Craig. De nombreux livres de cette époque furent des "précédents" canadiens. Ainsi, nous avons eu, en 1949, notre première biographie romancée pour enfants, soit Franklin of the Arctic, de Richard S. Lambert. La série Great Stories of Canada, dont le premier volume fut publié en 1953, vint enrichir ce flot de créations littéraires. Les légendes indiennes mises à part, le premier recueil de contes fut The Golden Phoenix and Other French-Canadian Fairy Tales (1958), de Marius Barbeau, et le premier roman historique The St. Lawrence (1959), de William Toye.

Vers 1960, dans les autres pays et surtout aux Etats-Unis, les livres pour enfants se mettent à évoluer au rythme de la société. La télévision, en particulier, accélère le passage du monde de l'enfance au monde adulte et tous les problèmes, les doutes et les incertitudes qui entourent ce dernier commencent

à se refléter dans les livres pour enfants. Tout comme le roman pour adultes, le roman pour enfants abandonne l'histoire d'aventures conventionnelle pour se concentrer sur les problèmes psychologiques et sociologiques. Pratiquement aucun de ces changements radicaux de sujets et de goût ne s'est encore produit au Canada. Que ce soit voulu ou par un effet du hasard, les livres pour enfants n'ont pas encore rejoint le principal courant de la littérature actuelle et demeurent essentiellement stables, sinon nettement conservateurs. Tandis que, vus à travers leurs livres, les enfants américains, britanniques et australiens doivent vivre orphelins, ou avec un seul parent, ou avec des parents trop faibles, alors qu'ils sont malheureux, aux prises avec des problèmes de croissance, d'adaptation, de toxicomanie, d'alcoolisme, d'homosexualité et de racisme, les enfants canadiens visitent un phare, courent la lande, découvrent des vestiges indiens, échappent à un meurtrier, capturent un voleur de banque ou reçoivent un poney pour Noël.

Dans notre éventail littéraire restreint, certains livres sont excellents, de véritables chefs-d'oeuvre en leur genre. The Whale People (1962), de Haig-Brown, fait renaître le monde indien de la côte du Pacifique, tel qu'il était avant l'arrivée des blancs; Owls in the Family, de Farley Mowat, apporte une pointe d'humour dont on avait grand besoin; Dragon Hill (1963) et Pirate Rock (1960), de David Walker, allient les procédés littéraires les plus modernes et le portrait psychologique au milieu extérieur conventionnel utilisé par les écrivains pour enfants; dans You Have to Draw the Line Somewhere (1964), Christie Harris nous dépeint une jeune citadine canadienne d'aujourd'hui; un très jeune écrivain, Ruth Nichols, crée un univers de fantaisie typiquement canadien dans A Walk Out of the World (1969). Tout un groupe d'écrivains, dont le conteur indien George Clutesi dans Son of Raven, Son of Deer (1967), nous révèlent les charmes des légendes indiennes en leur donnant des interprétations modernes. Et pour la première fois, la vie esquimaude entre dans la littérature enfantine avec de nouvelles interprétations de légendes esquimaudes, et l'extraordinaire portrait de nos gens du Nord que donnent les nombreux livres de James Houston.

Les livres canadiens pour enfants ont-ils "manqué le coche"? D'aucuns le croient. Dans un document de travail rédigé pour la Commission royale d'enquête sur les publications, George Woodcock prétend: "Ce domaine hautement spécialisé de la création littéraire est particulièrement sensible à l'offre et la demande, et il semblerait que la baisse de production dépende moins de la pénurie d'écrivains, que du peu d'intérêt manifesté envers la littérature enfantine canadienne par les parents et peut-être aussi par les enfants, lesquels vivent plus au sein de

microcosmes que de nations. Dans une telle situation, peut-être ne devrions-nous pas 'lutter ouvertement pour survivre'".

Nous n'avons certainement pas suffisamment d'écrivains pour enfants, et beaucoup d'entre eux ont écrit des oeuvres nettement ennuyeuses. Il faut admettre que peu de livres canadiens pour enfants sont extrêmement populaires. Cette production est si minime qu'elle laisse peu de place à la saine concurrence et à la variété; pis encore, la pénurie la plus grave se manifeste exactement là où les livres comptent le plus, à savoir parmi les livres illustrés pour l'enfant qui fréquente la maternelle et les livres pour les enfants plus jeunes. Même les statistiques relatives à l'édition ne sont guère encourageantes car, depuis le milieu des années 60, elles révèlent une baisse marquée dans le nombre réel d'oeuvres publiées annuellement.

Il semble malgré tout que le côté positif l'emporte sur le négatif. Nous avons marqué des points grâce à une amélioration récente et remarquable de la qualité des oeuvres, à la fois au point de vue du style, des illustrations, de la conception générale et de la production. Il y a également d'autres compensations. En évitant la confusion des années 60, nous avons en même temps esquivé de graves difficultés. Nombre des publications américaines dites d'avant-garde ne peuvent pas vraiment être considérées comme des livres; elles ont été écrites à la demande des éditeurs et dans le but de suivre une mode. En fait, les livres canadiens pour enfants sont peut-être plus à l'avant-garde qu'ils ne le paraissent. En considérant l'environnement comme partie intégrante de nos existences, en mettant en valeur les thèmes de la conservation et du respect des gens qui vivent encore en harmonie avec la nature, en évitant le livre mettant l'accent sur le "problème personnel" pour choisir des attitudes plus générales de courage et de confiance en soi, nous appartenons peut-être ainsi au monde de demain, sinon à celui d'aujourd'hui.

NOTABLE CANADIAN CHILDREN'S BOOKS

The Eighteenth Century - Precepts and Morals 16

The Nineteenth Century - In the Beginning:
Explorers, Settlers and Observers 16

The Twentieth Century - The First Forty Years:
Realistic Animals and Sentimental People 20

The Twentieth Century - Awakening National Awareness 25

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The Eighteenth Century

Precepts and morals

1778 Catholic Church. An Abstract of the Douay Catechism, Published with Permission of the Lord Bishop of Quebec. Suffer Little Children to Come unto Me; For the Kingdom of God is of Such. St. Mark X. 14. Quebec. Printed by Wm. Brown, 1778. 75 p.

Religion, whatever the denomination, whether in the New World or the Old, was the pervading characteristic of children's books of the 17th and 18th centuries. Secular books were chiefly confined to some form of instruction more often than not with a heavy moral tone. Many such books were probably brought to Canada by the early settlers, but few of those printed here have survived. It is known that William Brown, the first printer in Quebec City and publisher of the Quebec Gazette, printed a great many primers for the Catholic Church, in English, French, Latin and various Indian dialects, to be used by missionaires.

The Nineteenth Century

In the Beginning: Explorers, Settlers and Observers

1825 A Peep at the Esquimaux; or, Scenes on the Ice. To which is annexed, A Polar Pastoral. With Forty Coloured Plates, from Original Designs. By A Lady. London, H.R. Thomas; Dublin, Westley and Tyrrell, 1825. 62 p.

----- ----- Montreal, Osiris Publications, 1973.

Twenty verses in rhyming couplets describe the "Character," "Mode of Life," "Diet and Cooking," etc. of the Eskimos of the Eastern Arctic. Considering English children's books of the period about other lands, this gives a remarkably accurate picture. However, like most, it is tinged with

the usual condescending attitude towards another race. Judith St. John (Beaver, Winter, 1965, p. 38-44) says that the anonymous "Lady" author got her information from Captain George Francis Lyon, the young and talented second-in-command to Parry on his second voyage. The charming hand-coloured engravings were probably inspired by, or copies from, Parry's Journal of a Second Voyage.

1826 Traill, Catharine Parr (Strickland). The Young Emigrants; or, Pictures of Canada. Calculated to Amuse and Instruct the Mind of Youth. London, Harvey and Darton, 1826. 168 p. (Published anonymously.)

----- ----- With a new preface. Wakefield, Eng., S.R. Publishers; New York, Johnson Reprint Corp., 1969. ill. Early Children's Books.

Written before Mrs. Traill came to Canada, and based on typical Canadian travelogues and letters written by friends who had emigrated to Canada in 1821, The Young Emigrants foreshadows her more mature children's book The Canadian Crusoes, written in Canada. The use of the fictional travelogue to inform children was greatly in vogue in nineteenth century England, and The Young Emigrants follows this pattern. Much of the book is in the form of letters describing backwoods life to the wondering and sophisticated audience back home. This literary convention was first made famous in Frances Brooke's The History of Emily Montague (1769), considered the first Canadian novel.

1844 Marryat, Frederick. The Settlers in Canada; Written for Young People. London, Longman, Brown, Green and Longmans, 1844. 2 vols. ill.

----- ----- London, J.M. Dent; New York, E.P. Dutton, 1956. 319 p. Everyman's Library.

Marryat did spend some time in Canada, even serving with the Loyalist forces during the Rebellion in Lower Canada. Settlers in Canada is a prototype of books for children - especially boys - written either by Englishmen or Canadians during the nineteenth century and early part of the twentieth century. The unvarying themes were emigration to Canada, problems of settlement, fascination with Indians and forest life. Marryat tells a good story, but the land itself dominates character and plot, and comes to be the most potent, moving force in the book.

1847 The Snow Drop; or Juvenile Magazine. Montreal, Lovell and Gibson, vols. 1-5, April, 1847-52.

This, the first Canadian children's magazine, was typical of its period and could just as easily have been published in London as in Montreal. The first issues contain the obligatory moral and religious tales, indifferent verse, some snippets of information on natural history, and a riddle or two. Canadian content is provided through sketches of Canadian history. These are quite good, written with a warmth and personal involvement that sprang, one suspects, from a genuine desire to instruct.

1852 The Illustrated Maple Leaf; A Canadian Magazine. Montreal, Robert W. Lay, July 1852-1853. (From July, 1852-June, 1853, The Maple Leaf).

This magazine picked up from its defunct predecessor, The Snow Drop. It is for the slightly order reader in content, as shown by the serialization of Uncle Tom's Cabin. Catharine Parr Traill, and her sister, Mrs. Moodie, are represented. Pieces on history and natural history, embroidery, etc., complete the slim issues. Like other magazines of the period, it adopted a personal, intimate tone towards its readers.

1852 Traill, Catharine Parr (Strickland), Canadian Crusoes; A Tale of the Rice Lake Plains. Edited by Agnes Strickland. Illustrated by Harvey. London, A. Hall, Virtue, 1852. 368 p. Reprinted London, 1882, under title: Lost in the Backwoods; A Tale of the Canadian Forest.

----- ----- Illustrated by G.A. Nelson. Toronto, McClelland and Stewart, 1923. 322 p. Reprint. o.p.

Instead of a desert island, here is a vast wilderness inhabited by Indians, spreading inland from Cobourg, Ontario. Instead of a shipwrecked adult, we read of three young people. Here is the irresistible stuff of the isolation story, the display of equanimity, the search for Spiritual guidance. Unfortunately, the flowery style of the 19th century has replaced the plain words of the 18th, but this is no pale imitation of Defoe, despite its obvious ancestry.

1856 Ballantyne, Robert Michael. Snowflakes and Sunbeams; or, The Young Fur Traders. A Tale of the Far North. Illustrated by the author. London, Nelson and Sons, 1856. 429 p.
The first part of the title was dropped after 1859.

Ballantyne entered the service of the Hudson's Bay Company at the age of sixteen and spent six years in Canada. As a

writer concerned with Canada, his greatest contribution is his portrayal of the Hudson's Bay Company life in the 1840's and of the adventure of being young when Canada was also young. Although his style is now dated, he had an ability to show that "boys will be boys."

1869 De Mille, James. The 'B.O.W.C.', (Brethren of the White Cross); A Book for Boys. Boston, Lee and Shepard, 1869. 322 p. ill.

In writing his eleven books for boys, De Mille called upon his own youthful adventures in the Maritimes. The sweep of the Bay of Fundy and a boys' boarding school provide the particular background for the "B.O.W.C." series. His books are remarkably free of the didacticism of the day although there is the usual cast of stereotype characters. Interestingly, he antedates the famous British school stories by a good many years.

1887 Henty, George Alfred. With Wolfe in Canada; or, The Winning of a Continent. London, Blackie and Son, 1887. 384 p.

Although Henty travelled extensively, there is no evidence that he ever visited Canada. The details of his one book with a Canadian setting (out of more than 80 he wrote) were chiefly drawn from Francis Parkman's Montcalm and Wolfe. Henty's book should be of particular interest to us since no English-Canadian writer has attempted a fictional story based on the events of 1759, although several American and British writers have used this theme successfully.

1894 Saunders, Margaret Marshall. Beautiful Joe: An Autobiography. Philadelphia, American Baptist Pub. Soc., 1894. 304 p.

----- ----- Toronto, McClelland and Stewart, 1972, 1934. 266 p. Paperback. Canadian Favourites series.

Our most famous sentimental animal story was inspired by Anna Sewell's Black Beauty (1877) and many people today confuse the two writers. Beautiful Joe tells the story of a dog, which, having been mistreated as a puppy, finds a home with a kind family where it exchanges experiences with other animals which have had similar maltreatment from their former owners. The story had a phenomenal popularity, going through numerous editions and being translated into several languages.

1897 Young, Egerton Ryerson. Three Boys in the Wild North Land. Toronto, William Briggs, 1897. 311 p. ill. First published 1896.

The spirited adventures of an English boy, a Scottish boy

and an Irish boy (artful conjunction) who are spending some time in Canada as the guests of a former member of the Hudson's Bay Company. Based on Young's northern experiences as a Methodist minister, this is as good an example of the realism and honesty of our Canadian writers, as it is of the ubiquitous Evangelical novel of the time.

1898 Seton, Ernest Thompson. Wild Animals I Have Known: Being the Personal Histories of Lobo, Silverspot, Raggylug, Bingo, The Springfield Fox, The Pacing Mustang, Wully and Redruff. Illustrated by the author. New York, Scribner, 1898. 359 p.

----- ----- New York, Schocken Books, 1966. 318 p.

By writing about animals in a realistic and natural setting, Seton created the "animal biography" and revolutionized the animal story around the world. The Canadian animal story has rarely deviated from its strong beginning, but this collection is foremost of its kind and deservedly a Canadian classic.

1899 Oxley, James Macdonald. Fife and Drum at Louisbourg. Illustrated by Clyde O. De Land. Boston, Little, Brown, 1899. 307 p.

A story of the siege of Louisbourg. The twin boys who accompany the American army under General Pepperell are effectively contrasted, and unlike the boys in much historical fiction written in modern times, they remain boy-like and are not credited with changing the course of history. Oxley's more than twenty boys' adventure stories are far less moralistic than most writing of his period.

The Twentieth Century

The First Forty Years: Realistic Animals and Sentimental People

1901 Burnham, John Hampden. Jack Ralston; or, The Outbreak of the Nauscopees: A Tale of Life in the Far North-East of Canada. Edingburgh, T. Nelson, 1901. 448 p. ill. o.p.

The North has had as great an attraction for Canadian writers of boys' books as the West has had for American writers. It was usually presented as in Jack Ralston - a great lone land ruled by the Hudson's Bay Company and inhabited by Indians, half-breeds and Scots factors. This book is also an excellent example of book production of the period with its pictorial boards and gilt top edge.

1902 Gordon, Charles William (Ralph Connor, pseud.). Glengarry Schooldays: A Story of Early Days in Glengarry. Chicago, Fleming H. Revell Co., 1902. 340 p. o.p.

----- ----- Toronto, McClelland and Stewart, 1975, 1968. 340 p. New Canadian Library series.

Told in a series of episodes, this offers a sentimental look backwards to the pioneer days in Glengarry County, Ontario. Most of the neighbourly and social customs are described, as well as the rougher life in the Ontario lumber camps. The ultra-goodness of the chief characters is at times almost cloying; nevertheless, in his many books Connor has a spellbinding effect upon his generation, both here and abroad. Arrant proselytizer though he always was for his Evangelical belief, he writes with force and emotion and can make even the modern reader suspend disbelief. Both Glengarry Schooldays and The Man From Glengarry were used in children's libraries up until the 1940's.

1902 Roberts, Charles G.D. The Kindred of the Wild: A Book of Animal Life. Illustrated by Charles Livingston Bull. Boston, Page, 1902. 374 p. o.p.

----- ----- Plainview, N.Y., n.d. Books for Libraries. Reprint of 1902 ed.

Roberts' animal stories are derived from recollections of his boyhood in the forests of New Brunswick and have a romantic cast, in contrast with Seton's more matter-of-fact approach to the wilderness. Like Seton, Roberts usually wrote fairly short animal stories or novelettes. However, his Red Fox (Boston, Page, 1905. 340 p.) is a moving, fast-paced, full-length animal biography.

1903 Seton, Ernest Thompson. Two Little Savages: Being the Adventures of Two Boys Who Lived as Indians and What They Learned. Illustrated by the author. New York, Grosset and Dunlap, 1903. 552 p. o.p.

----- ----- New York, Dover, 1962. 286 p. ill. Reprint of 1903 ed. Paperback.

Yan and Sam are two of the most appealing boy-heroes in Canadian fiction: filled with curiosity, prankish, high-spirited, and yet, when the occasion arises, serious woodmen. In a narrow sense this is an account of Seton's own boyhood in Ontario. In a wider sense it speaks to all boys who have loved and learned from nature. The detailed illustrations and marginal sketches can serve almost as a handbook to the woods.

1906 Duncan, Norman. The Adventures of Billy Topsail. New York, Fleming H. Revell Co., 1906. 331 p. o.p.

Excerpts from Billy Topsail were reprinted in Canadian Readers for many years, and so generations of Canadians grew up knowing about giant squid and how Billy's life was saved by his Newfoundland dog. It is at once a book of its time - "people know their place" in life - and a book of the present, since the essential qualities by which men face and wrest a living from the sea have not changed. Although born and brought up in Ontario, Duncan lived in Newfoundland in 1900 and was "sheltered by the folk of the Newfoundland outports."

1908 McClung, Nellie Letitia. Sowing Seeds in Danny. New York, Doubleday, Page and Company, 1908. 313 p. o.p.

----- ----- Toronto, T. Allen, 1965.

The daughter of a section hand goes into domestic service to repay her father's debt and to look after her brother, Danny, conquering all whom she meets by her lovable nature. The sentimentality can hardly be swallowed now, but Nellie McClung had an eye for environment and was able to reveal the hardihood and the joy of people's lives in the small town and farms of the Manitoba she knew. In her own life she was a militant in the cause of the Women's Christian Temperance Movement and women's rights.

1908 Montgomery, Lucy Maud. Anne of Green Gables. Boston, L.C. Page and Company, 1908. 396 p. o.p.

----- ----- Toronto, Ryerson Press, McGraw-Hill, '968. 329 p. Paperback.

The spirited red-head from Prince Edward Island adds a note of girlishness to Canadian children's books that is hitherto lacking. The book quickly became a bestseller at home and abroad and, now published in paperback, may regain a popularity that was beginning to diminish. Only the most avid Anne fans will refuse to admit that the appealing qualities of the first book are dissipated in the succeeding series, as L.M. Montgomery herself acknowledged. Anne of Green Gables is now in favour with the feminist movement as a "non-sexist" book. The author's views on the subject of women are expressed in her Green Gables Letters: "I have no desire to be equal to man. I prefer to maintain my superiority. Some women are born for a public career, just as some men are born to cook in a restaurant. And each has a right to fulfill the purpose of their birth. Sex seems to me to enter very little into the question."

1911 Johnson, Emily Pauline, Legends of Vancouver. Illustrated by Ben Lim. Toronto, McClelland and Stewart, 1961. 176 p. First published in 1911 in a privately printed edition.

Outside of anthropological studies, this is our earliest book of Indian tales, certainly the first that interested children, and the only one they read for over a decade. Although Pauline Johnson (Tekahionwake) was the daughter of a hereditary Mohawk chief (and half English), these are Squamish tales told to her by a West Coast Indian chief.

1918 MacMillan, Cyrus. Canadian Wonder Tales. Illustrated by George Sheringham. London, John Lane, 1918. 240 p. o.p. Companion volume: Canadian Fairy tales. Illustrated by Marcia Lane Foster. London, John Lane, 1922. 203 p. o.p.

The first book of Indian legends actually intended for children. Glooskap, the cultural hero of the Micmacs and other eastern Algonkian tribes, is the central figure. The attractive de luxe format with its romantic illustrations emphasizes the fairy tale cast of the retellings.

----- Canadian Wonder Tales. Illustrated by Elizabeth Cleaver. Toronto, Bodley Head (Canada): Clarke, Irwin, 1974. 276 p. Includes Canadian Wonder Tales and Canadian Fairy Tales. Ms. Cleaver's black and white linocuts are uncluttered and attractive.

1924 Stefansson, Vilhjalmur and Violet Irwin. Kak, the Copper Eskimo. Toronto, Macmillan, 1924. 253 p. ill. o.p.

Most Eskimos in children's books are stereotype or archetypal characters. Kak is a boy of charm, zest and insouciance - the Tom Sawyer of the North. For all its old-fashioned style, it has the authenticity of an explorer who first showed how to live in the Arctic rather than just traverse it.

1925 Clarke, George Frederick. Chris in Canada. Illustrated by W.E. Wightman. London, Blackie. 224 p. ill. First published 1925. o.p.

An English immigrant family learns to adjust to the untamed wilderness. Scenes of fishing and duck-hunting culminate in that terror of the woods - a forest fire. A typical boy's book by a New Brunswick writer.

1925 Weaver, Emily P. The Only Girl: A Tale of 1837. Toronto, Macmillan, 1925. 298 p. o.p.

The first genuine Canadian historical fiction for children

and a refreshing piece of work in addition - a heroine rather than a hero, a period piece of pioneer life in Toronto rather than a deep woods setting and the appearance of William Lyon Mackenzie as a character in children's books rather than hunters, woodsmen and animals.

1931 Gordon, Robert Kay. A Canadian Child's ABC. Illustrated by Thoreau Macdonald. Toronto, Dent, 1931. 56 p. o.p.

Probably our first picture book and a rather static production in comparison with the lively, colourful ones which had already appeared in Great Britain and the United States. However, the content is definitely Canadian and the small, heavy black drawings manage to convey a feeling of the country.

1931 Haig-Brown, Roderick L. Silver: The Life of an Atlantic Salmon. Illustrated by J.P. Moreton. London, A. & C. Black, 1931. 96 p. o.p.

----- ----- Illustrated by Bernard Venables. London, A. & C. Black, 1963, 1946. 95 p. o.p.

A description of the life-cycle of an Atlantic salmon from the time he is spawned until he is finally caught in his own stream by the "Good Fisherman," in sportsmanlike fashion. Completely authentic in its details of salmon life, it is lightened by an intimate, almost lyrical style. This book is the prologue to Haig-Brown's appearance as one of Canada's outstanding writers for the young.

1933 McEwen, Jessie Evelyn and Kathleen Moore. A Picture History of Canada. Toronto, T. Nelson, 1933. 103 p. ill. o.p.

----- ----- Rev. and enl. ed. Illustrated by famous artists. Don Mills, Ont., T. Nelson, 1966. 137 p. o.p.

The first non-textbook history of Canada for younger children. Each picture forms a focal point for a capsule description of an event in history or some aspect of our development. The well-known historical artist C. W. Jefferys is among illustrators represented.

1934 Haig-Brown, Roderick L. Ki-Yu: A Story of Panthers. Illustrated by Theyre Lee-Elliott. Boston, Houghton, Mifflin, 1934. 214 p. Reprinted in 1973 under title: Panther: The Story of a North American Lion. Also published under title: Panther. London, Collins, 1967, 1934. 191 p. ill.

On Vancouver Island, Ki-Yu is stalked by a professional panther hunter whose dogs he has killed. A completely realistic story, going far beyond the more sympathetic presentations of animal life by Seton and Roberts. Here the Canadian animal story becomes a "documentary" rather than an "animal biography."

1935 Grey Owl, pseud. (Archibald Stansfeld Belaney). The Adventures of Sajo and her Beaver People. Toronto, Macmillan, 1935. 256 p. ill. o.p.

----- Sajo and the Beaver People. Illustrated by the author. Toronto, Macmillan, 1973. 187 p.

Sajo, the little Indian girl, and her two beaver friends are among the few memorable characters in Canadian children's literature. The author was an Englishman who preferred to be known by his adopted name, Grey Owl. His intense feelings about conservation are expressed in this, his one children's book, as well as his mystical approach to animals.

1938 Boswell, Hazel. French Canada: Pictures and Stories. Illustrated by the author. Toronto, Macmillan, 1938. 82 p. o.p.

----- ----- Revised ed. Toronto, Montreal, McClelland and Stewart. 1967. 76 p. o.p.

For many English-speaking children, this book provided their first glimpse of Quebec. The illustrations are soft, full-page watercolours that are almost tactile in their portrayal of French-Canadian scenes and handicrafts. The first edition is now a collector's item.

The Twentieth Century

Awakening National Awareness

1941 Bice, Clare. Jory's Cove: A Story of Nova Scotia. Illustrated by the author. New York, Macmillan, 1941. 120 p. o.p.

A story for young children of boats and the sea and life in a small fishing village. Four full-page watercolour paintings in subtle tones and numerous illustrations in black and white make this one of our rare picture-story-books.

1941 Buchan, John, Baron Tweedsmuir. Lake of Gold. Illustrated by S. Levenson. Toronto, Musson, 1941. 190 p. o.p.

Canada's past is revealed to a boy who travels backwards in time - an idea first used in children's books by Edith Nesbit and Rudyard Kipling. This, our first major fantasy, was written by an Englishman - John Buchan - while he was Governor-General.

1943 Haig-Brown, Roderick L. Starbuck Valley Winter. Illustrated by Charles DeFeo. New York, W. Morrow, 1943. 310 p. o.p. A 1968 school edition published with Science Research Associates (Don Mills, Ont.) is still in print.

Seventeen-year-old Don Morgan spends a winter trapping in the wilds of British Columbia, but turns his back on his winter's catch to canoe his friend to a hospital. The author's love of the land comes through in a very personal way; the plot has drama, but no impossible deeds; the characters, especially adult characters, are far from stereotypes. Above all, the hero is a complex, believable human being; his path to heroism is a process of development, not a melodramatic change of heart. With this book the Canadian outdoor story came of age. The sequel, Saltwater Summer, was published in 1948.

1947 Hooke, Hilda Mary. Thunder in the Mountains; Legends of Canada. Illustrated by Clare Bice. Toronto, Oxford, 1966, 1947. 223 p.

A general collection of Indian tales, stories of the coming of the white man, and French-Canadian legends. It is filled with pictures of Canada - the planting of corn and pumpkin, the flash of red maple leaves, the slender birches bowing to one another across the Ottawa River.

1948 Dunham, Mabel. Kristli's Trees. Illustrated by Selwyn Dewdney. Toronto, McClelland and Stewart, 1948. 198 p. o.p.

----- ----- Toronto, McClelland and Stewart, 1974. Canadian Favourites series.

A contemporary story of Mennonite life on a farm outside Kitchener, Ontario, describing the quiet, every-day life of a seven-year-old boy and his struggle with his conscience. The book has the honesty, serenity and deliberate simplicity that is associated with Mennonite life. In Ontario, the author was well known for her adult book The Trail of the Conestoga.

1949 Bice, Clare. Across Canada: Stories of Canadian Children. Illustrated by the author. Toronto, Macmillan, 1949. 119 p. o.p.

There is a story for each province, each with a representative illustration. Quite naturally, our children's books tend to be highly regional, but this was an attempt to give younger children a look at their country from coast to coast.

1949 Lambert, Richard Stanton. Franklin of the Arctic; A Life of Adventure. Maps by Julius Griffith. Toronto, McClelland and Stewart, 1949. 354 p. o.p.

----- ----- Eau Claire, Wisconsin, Hale, 1964.

This life of Franklin from his early experiences as a midshipman under Nelson to his explorations and death in the Arctic is still unmatched for sheer excitement, vitality and authenticity by any other Canadian biography for children. The excellent maps are a great asset.

1950 Raddall, Thomas H. Son of the Hawk. Illustrated by Stanley Turner. Toronto, Doubleday Canada, 1950. 247 p. o.p.

A little known episode in Canadian history was the brief attempt in Cumberland County, Nova Scotia, to bring about an uprising against the British, during the American Revolution, while the Nova Scotia Yankees in general tried to stay neutral. The Nova Scotian author adapted the story and events from his adult novel, His Majesty's Yankees.

1951 Clark, Catherine Anthony. The Sun Horse. Illustrated by Clare Bice. Toronto, Macmillan, 1951. 209 p.

The "Sun Horse" has lured Giselle's father into Forgetful Canyon and she and her friend Mark set out to find him. Mrs. Clark's six books of fantasy are set in British Columbia. Her great strength is in her setting and in her ability to people the snowy peaks, the forests, the lonely paths by the lakes with a peculiarly Canadian kind of spirit-folk - the Rock Puck, the Ice Folk, the Head Canada goose, the Lake Snake and symbolic Indian chiefs and princesses who rule the spirit lands with justice.

1952 Carruthers, Janet. The Forest Is My Kingdom. Illustrated by P.A. Jobson. London, Oxford University Press, 1952. 231 p.

Bari, a half-breed orphan boy wants to draw and has the compulsion of genius to capture his "forest Kingdom" on whatever scraps of paper he can find, beg, buy or steal. While the whole is something of a forest idyll, the treatment shows a sensitivity to nature and people that is rare in a story of outdoor life.

1953 Longstreth, T. Morris. The Scarlet Force: The Making of the Mounted Police. Illustrated by Ruth M. Collins. Toronto, Macmillan, 1953. 182 p. Great Stories of Canada series. o.p.

----- ----- Illustrated by Alan Daniel. Toronto, Macmillan, 1974. 154 p. Great Stories of Canada series.

This is No. 1 in the "Great Stories of Canada" series, which now numbers 33 volumes. All in all these have been a successful attempt to make aspects of Canadian history and biography interesting to children. Well-known and reputable authors, e.g., Marjorie Wilkins Campbell, Roderick L. Haig-Brown, Thomas H. Raddall, Joseph Schull, range in subject matter as diverse as the fur trade and the Canadian Navy in World War II. One of the most popular books in the series is Pierre Berton's The Golden Trail; The Story of the Klondike Rush (1954).

1955 Macmillan, Cyrus. Glooskap's Country and Other Indian Tales. Illustrated by John A. Hall. Toronto, Oxford, 1955. 273 p. o.p.

Thirty-three stories reprinted from Cyrus Macmillan's Canadian Wonder Tales (1918) and Canadian Fairy Tales (1922) now out of print. Most of the stories are about Glooskap, the culture-hero of the Micmac Indians.

1956 Mowat, Farley. Lost in the Barrens. Illustrated by Charles Geer. Boston, Little Brown, 1956. 244 p.

----- ----- Illustrated by Charles Geer. Toronto, McClelland and Stewart, 1973. 244 p.

A white boy and an Indian boy face the North alone, and survive. Beyond the pace and breathless suspense he gives to the tale lies Mowat's knowledge of the solid substance of the North itself and the kind of character development it imposes on those who live there. One of the few Canadian children's books that have achieved an international reputation.

1957 Hayes, John F. The Dangerous Cove; A Story of Early Days in Newfoundland. Illustrated by Fred J. Finley. Toronto, Copp Clark, 1957. 265 p. o.p.

In 1676 the settlers on the coast of Newfoundland are attacked by the Fishing Admirals who have the sanction of the Crown to expel the fishermen from their homes and so usurp the season's catch. Two teenage boys have a large share in helping to thwart the attack and save their own village. Mr. Hayes is a noted writer of historical novels for children. His Rebels Ride at Night is an interesting look at the Rebellion of 1837.

1957 Mowat, Farley. The Dog who Wouldn't Be. Illustrated by Paul Galdone. Boston, Little, Brown, 1957. 238 p.

The outrageous adventures of Mutt are somehow made completely believable, so much so that his death brings genuine sadness.

Mowat's capacity for true humour that is never divorced from reality and kindliness is shown here at its best. Not specifically written as a book for children, it is one of those books that they have taken unto themselves.

1958 Barbeau, Marius. The Golden Phoenix and Other French-Canadian Fairy Tales. Retold by Michael Hornyansky. Illustrated by Arthur Price. Toronto, Oxford, 1958. 144 p.

Eight French-Canadian folk tales that originated in the Old World are here given a highly-polished and humourous treatment. The flavour of the tales is aptly caught in the black and white illustrations with their touches of colour. Our most distinguished and popular collection of folk tales.

1958 Sanders, Byrne Hope. Famous Women: Carr, Hind, Gullen, Murphy. Toronto, Clarke, Irwin, 1958. 145 p. Ill. Canadian Portraits series. o.p.

Brief biographies of four remarkable women - an artist (Carr), an agricultural expert (Hind), the first woman doctor trained in Canada (Gullen), and the first woman magistrate (Murphy). An important collection for its content, since our children's literature is sadly lacking in heroines whether real or imaginary.

1959 Craig, John. The Long Return. Illustrated by Robert Doremus. Toronto, McClelland and Stewart, 1959. 255 p. o.p.

A white boy reluctantly escapes to his own people after several years of captivity with the Indians. This was one of the first stories to give us an insight into the dignity and simplicity of Indian family life.

1959 Fraser, Frances Jane. The Bear Who Stole the Chinook and Other Stories. Illustrated by Lewis Parker. Toronto, Macmillan, 1959. 72 p.

These legends of the Blackfoot Indians are successfully retold for younger children. They vary from the jesting stories of Na-pe - the "Big Man" of the prairie groups - to more lyrical tales that have European echoes.

1959 Greene, Marion. Canal Boy Illustrated by Vernon Mould. Toronto, Macmillan, 1959. 152 p.

The theft of Colonel By's pistols begins the action in this fast-paced and believable story of a boy's efforts to clear

his name. This is an effective use of the setting of the turbulent Ottawa of the 1820's and a refreshing attempt to use an urban setting for a historical novel rather than the usual wilderness one.

1959 McNeill, James. The Sunken City and Other Tales from Round the World. Illustrated by Theo Dimson. Toronto, Oxford, 1959. 160 p. o.p.

Familiar and unfamiliar tales told simply and directly. The illustrations, mainly in heavy black, which owe something to the style of Aubrey Beardsley, are designed to bring out the primitive, mysterious, magical qualities of the folktale. A companion volume, The Double Knights; More Tales From Round the World, was published in 1964.

1959 Toye, William. The St. Lawrence. Illustrated by Leo Rampen. Toronto, Oxford, 1959. 296 p. plates, maps. o.p.

A history of Canada that triumphantly allows the Canadian past and Canadian documents to speak for themselves. Without embellishment, the author preserves to a remarkable degree the intimate quality of history and indeed its 'story' quality, thus offering reassurance that a treatment of the Canadian past need not be dull. The stylized maps and illustrations make it visually valuable and attractive.

The Modern Period

1960 Burnford, Sheila. The Incredible Journey: A Tale of Three Animals. Illustrated by Carl Burger. Boston, Little, Brown, 1961, 1960. 145 p.

----- ----- London, Hodder and Stoughton, 1963. Paperback.

----- ----- Don Mills, Ont., Paperbacks, 1973. 127 p. ill. Translated into French under title: L'incroyable randonnée. Paris, Société nouvelle des éditions G.P., 1965. 187 p. Bibliothèque rouge et or Série souveraine.

Two dogs and a cat find their way home through 250 miles of northern Ontario wilderness. Domestic animals homing their way through tremendous difficulties have a great emotional appeal, as witness the success of Eric Knight's Lassie-Come-Home, and this also became an immediate bestseller here and abroad.

1960 Newfeld, Frank, illus. The Princess of Tomboso: A Fairy-Tale in Pictures. Based on the Story Collected by Marius Barbeau and Retold by Michael Hornyansky in The Golden Phoenix. Toronto, Oxford, 1960. 24 p.

The most popular story from The Golden Phoenix certainly deserved a book to itself. The illustrations, mediaeval in style, and illuminating the marvellous humour of the tale itself, turn this into a delightful picture-story-book.

1961 Ayre, Robert. Sketco the Raven. Illustrated by Philip Surrey. Toronto, Macmillan, 1961. 183 p.

The complex Raven cycle of legends known to the tribes of the northern Pacific Coast are here given shape and direction to make them comprehensible to the youthful reader. This book began the modern wave of the retelling of Indian legends.

1961 Mowat, Farley. Owls in the Family. Illustrated by Robert Frankenburg. Boston, Little, Brown, 1961. 107 p.

----- ----- Toronto, McClelland and Stewart, 1973.

Owls are owls and boys are boys - and there is a sharp sense of prairie sky and sun and cottonwoods: Mowat's recollections of his boyhood in Saskatoon always ring true, for the boy who recounts the tale is honest and sensitive and as colloquial as only a boy can be. Our most deservedly popular children's book.

1961 Taylor, Norman Burke. The Aeneid of Virgil. Retold by N.B. Taylor. Illustrated by Joan Kiddell-Monroe. London, Oxford, 1961. 242 p.

Almost every European country and the United States has produced versions of the Latin and Greek myths, but Canada has been sparsely represented in this area. This retelling of the great Latin classic is both scholarly and readable. It not only adheres to the detail of the original but manages to preserve in prose something of the quality of the epic measure.

1962 Haig-Brown, Roderick L. The Whale People. Illustrated by Mary Weiler. London, Collins, 1962. 184 p.

Atlin, a boy of the Hotsath tribe receives both practical and spiritual training to prepare him to take his father's place as the whale chief. The daily round of life on the west coast of Vancouver Island before the white man came is balanced by magnificent whaling scenes, as puny man with his primitive weapons pits himself against the monarch of the seas. A historical novel that, in revealing the past, speaks to the present.

1962 McNamee, James. My Uncle Joe. Illustrated by Lewis Parker. Toronto, Macmillan, 1962. 63 p. o.p.

----- ----- New York, Viking, 1963.

The young hero only remembers Riel as a dinner guest in his father's home; the Rebellion is never actually encountered. Yet both the man and his movement are fully realized. A subtle and oblique look at history in contrast to our usually over-detailed historical novels.

1962 Macpherson, Jay. Four Ages of Man: The Classical Myths. Toronto, Macmillan, 1962. 205 p. ill.

A comprehensive and organized retelling of the Greek myths. While there are many more attractive versions for children, from other countries, this is of particular value to a youthful scholar for its introduction, chronology, and notes.

1962 Mowat, Farley. The Black Joke. Illustrated by Douglas Johnson. Toronto, McClelland and Stewart, 1962. 177 p.

A first-class tale of the sea in the grand, a little-larger-than-life tradition: seafaring boys navigating in stormy waters, brave seamen and scheming merchants, rum-runners and castaways, a fine schooner shipwrecked and seized but brought home safely to port. All this is set against a precisely detailed background of a Newfoundland outport of the 1930's.

1963 Butler, Kenneth C. Igloo Killinek. Illustrated by William Wheeler. Toronto, Longmans Canada, 1963. 164 p. Canadian Pageant Series.

Dr. Butler was only nineteen years old in 1920 when he helped set up the first R.C.M.P. detachment in the Eastern Arctic at Port Burwell in Labrador. This account of his exciting and sometimes tragic experiences is more thrilling than many a work of fiction.

1963 Hagelund, William A. The Halibut Hunters. Toronto, Ryerson, 1963. 179 p. Canadian Careers Library Series.

A 'career' story in which the writer forgets the career and loses himself and his reader in a stirring account of life on a commercial fishing boat. The hazards of the sea and fishing itself are contrasted with the daily routines aboard the Stalvard II.

1963 Harris, Christie. Once Upon a Totem. Illustrated by John Frazer Mills. New York, Atheneum, 1963. 148 p. o.p.

The Indians of the North Pacific Coast were unusually rich in myth and legend. Five separate legends are retold in this collection with becoming dignity, yet with an intimate quality that brings the Indian world of old into the world today.

1963 Hill, Kathleen Louise, Glooscap and His Magic; Legends of the Wabanaki Indians. Illustrated by Robert Frankenberg. Toronto, McClelland and Stewart, 1963. 189 p. o.p.

----- ----- Toronto, McClelland and Stewart, 1973. Canadian Favourites Series.

The benevolent and good-natured Glooscap, the hero of the East Coast Indian tribes, is presented here in a lively, conversational style that makes these tales especially appealing to younger children.

1963 Reid, Dorothy M. Tales of Nanabozho. Illustrated by Donald Grant. Toronto, Oxford, 1963. 128 p. o.p.

The hero of the Ojibwa Indians was alternately foolish and wise, but in the main his exploits reveal the Indian delight in the ridiculous. Dorothy Reid's major achievement is to organize unpatterned, original material into an authentic-sounding, coherent life story.

1963 Walker, David Harry. Dragon Hill. Illustrated by Robert Hodgson. London, Collins, 1963. 157 p. o.p.

A violent storm and an even more violent sea captain bring to a dramatic climax a most unusual summer for a boy and a girl on the Atlantic coast. The settings - coast, woods, trout stream - are freshly conveyed; the characters have life and vitality. The style - emphatic, jerky, often impressionistic - is an honest and usually successful attempt to employ for children modern techniques of prose writing.

1963 Young, Delbert A. Mutiny on Hudson Bay: A Story about the Last Voyage of Henry Hudson. Illustrated by Doug Sneyd. Toronto, Gage, 1963. 200 p. Frontier Books Series. o.p.

----- ----- Toronto, Gage, 1964. School ed.

A cabin boy on Hudson's ship, the Discovery, tells the story of the last ill-fated voyage. Fiction and history are well blended, and the slight use of conventional seventeenth century speech helps to draw the reader into the past.

1964 Barclay, Isabel. O Canada. Illustrated by Cécile Gagnon. Toronto. Doubleday Canada, 1964. 95 p. o.p. Reprinted under title: The Story of Canada. Toronto, Pagurian, 1974. 95 p. Paperback.

A history of Canada for young children up to the time of Confederation with insouciant, child-like drawings. The total effect is of a story book rather than of a stolid history.

1964 Harris, Christie. You Have to Draw the Line Somewhere. Illustrated by Moira Johnston. New York, Atheneum, 1964. 249 p. o.p.

The heroine gives an account of herself from her early home and school life near and in Vancouver to her career in fashion drawing in New York. A "notable" book by reason of its light-hearted quality - one all too often lacking in a literature devoted chiefly to themes of struggle and survival.

1965 Faulknor, Cliff. The White Calf. Illustrated by Gerald Tailfeathers. Toronto, Little, Brown, 1965. 180 p. Also available: Richmond Hill, Ont., Scholastic-Tab, 1973. Paperback.

The adventures of a twelve-year-old Piegan Blackfoot boy provide the rather loose thread that holds together this interesting picture of Indian life in the 1850's. Humour and suspense make this an above-average story of Indian wars and life on the prairie, uncluttered by the 'white man' versus 'red man' theme.

1965 Harris, Christie. West with the White Chiefs. Illustrated by Walter Ferro. New York, Atheneum, 1965. 214 p.

The white chiefs are Dr. John Cheadle and Viscount Milton who, because of their trip across the Rockies in 1863, have been called the first trans-Canadian tourists. The story is firmly based on the Cheadle Journal, but Mrs. Harris has been able to select the incidents that would interest a child.

1965 Houston, James. Tikta'liktak: An Eskimo Legend. Illustrated by the author. Toronto, Longmans, Canada, 1965. 63 p.

The hero story of the Arctic is that of the survival of a young Eskimo on a floating ice-pan. Like all great legends, this one transcends its details and distils the essence of the heroic. James Houston's drawings are modelled on the Eskimo art which he helped bring to the attention of the world.

1965 Hyde, Laurence. Under the Pirate Flag. Illustrated by Victor Mays. Boston, Houghton, Mifflin, 1965. 196 p. o.p.

A Canadian contribution to the pirate story. That it begins and ends in Nova Scotia in the late 1700's is incidental to the fact that it has an engaging hero, a whole parcel of convincing cut-throats, and a fast-paced plot.

1965 Reaney, James. The Boy with an R in His Hand. Illustrated by Leo Rampen. Toronto, Macmillan, 1965. 102 p.

A young boy is involved in the destruction of Mackenzie's printing office in 1826. The atmosphere of York during the days of the Family Campact is convincingly portrayed in the woodcuts, which give this book the feel of an early 19th century production.

1965 St. Pierre, Paul. Boss of the Namko Drive: A Story From the Cariboo Country. Toronto, Ryerson, 1965. 115 p.

When rancher Frenchie Bernard is injured, his fifteen-year-old son must take charge of a 200-mile cattle drive. A story that offers more than "an authentic Canadian setting" and more than the physical action of a traditional western adventure when, at the climax, each character exhibits a surprising aspect of his personality. The reader ends the book believing that such people could exist, that such events actually could happen.

1965 Stevenson, William. The Bushbabies. Illustrated by Victor Ambrus. Boston, Houghton, Mifflin, 1965. 278 p.

The bushbabies - a tiny African lemur, a thirteen-year-old white girl, and an African headman - journey 100 miles into the jungle of East Africa. Most of our children's books are about Canada. This superb story by a Canadian journalist who has lived in Kenya gives variety to our sometimes monotonous range of subjects.

1965 Wilkinson, Douglas. Sons of the Arctic. Illustrated by Prudence Seward. Toronto, Vancouver, Clarke, Irwin, 1965. 179 p.

An Eskimo story with the traditional survival plot, but which has interesting details of modern Eskimo life as well as touches of a life alien yet akin to the city dweller - for example - the boys wipe their greasy fingers on ptarmigan feathers as we would wipe ours on kleenex. Wilkinson was a film-maker in the North who spent over a year as the 'adopted son' of an Eskimo family on Baffin Island.

1966 Harris, Christie. Raven's Cry. Illustrated by Bill Reid. Toronto, Montreal, McClelland and Stewart, 1966. 193 p. Also available: Toronto, McClelland and Stewart, 1973. Canadian Favourites Series.

The story of the Haida people of British Columbia from 1775 to the present shows the white man's influence on the Indian way of life. The illustrator, who is a descendant of the Chief of the Haida, records his people's heritage in powerful black and white drawings. Although they could stand by themselves as works of art, they also evoke the agony of the red man's conflict with the white man.

1966 Howard-Gibbon, Amelia Frances. An Illustrated Comic Alphabet. Toronto, Oxford, 1966. 32 p. ill.

Although this may be our earliest picture-book, it was not published until 1966. It was drawn and lettered by an Englishwoman, Miss Amelia Frances Howard-Gibbon, in 1859, probably for the edification of her little scholars when she taught in Sarnia, Ontario. The text - even when Miss Howard-Gibbon knew it - was hundreds of years old.

A was an Archer and shot at a Frog,
B was a Butcher who kept a great Dog.

1967 Clutesi, George. Son of Raven, Son of Deer; Fables of the Tse-Shaht People. Illustrated by the author. Sidney, B.C., Gray's, 1967. 126 p.

The first book of Indian legends for children by an "insider". They are short, lively tales handed down in the Clutesi family for generations, no doubt acting as an Indian Aesop's Fables in transmitting manners and mores to children.

1967 Faulknor, Cliff. The In-Betweener. Illustrated by Leonard Shortall. Boston, Little, Brown. 1967. 169 p. o.p.

An unusual set of ingredients for a Canadian boys' adventure tale - the problems of an adolescent, a rousing mystery, and a Vancouver setting in the recent past. The author has a touch of the Mark Twain skill in reporting the conversation of boys.

1967 Houston, James. The White Archer; An Eskimo Legend. Illustrated by the author. Toronto, Longmans Canada, 1967. 95 p.

A young Eskimo trains himself for an act of revenge, but finds his bitter feelings eroded by the wisdom and kindness of an old couple who befriend him. In this and in later books,

Akavak (1968) and Wolf Run (1971), Houston continues to show a people who conquer their frozen land by an inner warmth and love.

1967 Melzack, Ronald. The Day Tuk Became a Hunter and other Eskimo Stories. Illustrated by Carol Jones. Toronto, McClelland and Stewart, 1967. 92 p.

The first Canadian book of Eskimo stories for children - before this we depended upon American publications. Although it is their prints and carvings that have received the greatest popular acclaim, collections such as this may well make the Eskimo traditional tales as equally and deservedly well-known.

1968 Alphabet Book. Designed by Allan Fleming. University of Toronto Press, 1968. 60 p. o.p.

The texts of most alphabet books are rather conventional, "'A' is for 'Apple'", etc. Here Canada and the environment meant something to the Indian children who "prepared" it and so "M" is for "Sir John A. MacDonald", "P" is for "Plants" and "Y" is for "Lesser Yellow Bird".

The children were from the Kettle Point Indian Reserve in Southwestern Ontario and the project came under the guidance of their teacher, Anne Wyse, with the assistance of her husband, Alexander Wyse.

1968 Caswell, Helen. Shadows From the Singing House. Illustrated by Robert Mayokok. Edmonton, Hurtig, 1968. 108 p.

Like the stories in The Day Tuk Became a Hunter, these show the link with other folktales and legends around the world as well as their distinctive Eskimo qualities. A fairly typical story is that of Sedna, the archetypal undersea figure who vigilantly and mercilessly takes care that all souls of both animals and humankind are shown the respect that ancient rules of life demand. Another story, widespread in Eskimo lore, tells how the white race came into being - not at all complimentary!

1968 Downie, Mary Alice and Barbara Robertson, comps. The Wind Has Wings: Poems From Canada. Illustrated by Elizabeth Cleaver. Toronto, Oxford, 1968. 96 p.

77 poems, ranging from Eskimo chants and French Canadian folksongs to modern verse by such poets as Klein, Souster, Reaney, Layton. The intent of the collectors was to bring together genuine poetry that might interest children. The illustrations - collage and linocut - in brilliant colours and black and white - have brought Mrs. Cleaver both national and international fame. Our most distinguished book of poetry.

1968 Lunn, Janet. Double Spell. Illustrated by A.M. Calder. Toronto, Peter Martin, 1968. 134 p.

The twins buy an old doll from an antique shop on Yonge Street in Toronto and it leads them into the world of the supernatural and helps them solve a tantalizing mystery. Although simply told for younger children, it obeys the dictates of fantasy and touches the edge of darkness.

1968 Wood, Edgar Allardyce (Kerry Wood, pseud.) Samson's Long Ride. Illustrated by Audrey Teather. Toronto, Collins, 1968. 77 p.

A ten-year-old boy of the Stoney Indian tribe, runs away from a mission school in October and travels 400 miles to find his father's band before winter sets in. It is not easy to write for younger children - to have drama without sounding like a TV cartoon programme - but here is proof that it can be done.

1969 Cleaver, Elizabeth, illustrator. The Mountain Goats of Temlaham. Pictures by Elizabeth Cleaver. Retold by William Toye. Toronto, Oxford, 1969. 32 p.

A simple, dignified retelling of one of our most famous Indian legends - a Tsimshian tale of the disaster that occurs when the humans fail to match the nobility of the animals. The illustrations make this a distinguished picture book - authenticity is reinforced with gorgeous colour and a feeling of excitement. A companion volume tells and illustrates a Micmac legend - How Summer Came to Canada (1969).

1969 Craig, John. No Word for Good-Bye. Illustrated by Harry Alto. Toronto, Peter Martin, 1969. 194 p.

A young teen-ager loses his Indian friend after efforts to save the land of an Ojibway group in Manitoba fail, and the whole band disappears. There is no word for good-bye in Ojibway. This look at modern Indian-white relationships represents a growing trend toward studies in social consciousness.

1969 Creighton, Luella. The Hitching Post; A Story Dealing in Magic. Illustrated by Tom McNeely. Toronto, Montreal, McClelland and Stewart 1969. 94 p.

A romance for younger children somewhat in the tradition of Little Lord Fauntleroy - an unusual note in our modern fiction. A little girl, through goodness, as well as wishing, acquires a fortune and finds her mother. The setting, the action and the atmosphere of a small Ontario town, make it all believable.

1969 Fowke, Edith Fulton, comp. Sally Go Round the Sun; 300 Songs, Rhymes and Games of Canadian Children. Musical Arrangements by Keith Macmilian. Illustrated by Carlos Marchiori. Designed by Frank Newfeld and Don Fernley. Toronto, Montreal, McClelland and Stewart, 1969. 160 p.

These songs, rhymes and games are not Canadian per se, but "every item in it has been chanted by Canadian children." Some old rhymes have acquired a Canadian reference, e.g. "Oh, I don't want no more of army life./ Gee, Mom, I wanta go/ Back to On-ta-ri-o!/" Those adults who worry about the purity of a child's reading, may be amazed to discover the rhymes and jingles that children perpetuate and spread among themselves. In production and illustration this collection is a feast for the eyes.

1969 Nichols, Ruth. A Walk Out of the World. Illustrated by Trina Schart Hyman. New York, Harcourt, Brace & World, 1969. 192 p. Also available: Don Mills, Ont., Longmans Canada, 1969. 192 p.

A walk in the forest on an eerie day takes Judith and Tobit into an "Other World." The style, influenced as it is by Tolkien, is beautiful in expression and imagery. The young British Columbian author - only eighteen when she wrote the book - has given us our most successful fantasy, one having Walter de la Mare's "compelling inward ring ... the inner consistency of reality."

1969 Suddon, Alan. Cinderella. Retold in story and collage. With a French translation by Claude Aubry. Ottawa, Oberon Press, 1969. 60 p.

Cinderella may have originated in France, but it has ended up in Canada as a Victorian spoof. The illustrator's collage technique reveals the Victorian age in all its opulence and bad taste. Cinderella looks charming in a newspaper print dress, the sisters are suitably ugly, bedecked in paper flowers and bows, and an antique gramophone blares out music for the ball.

1969 Walker, David Harry. Big Ben. Illustrated by Victor Ambrus. Toronto, Collins, 1969. 134 p. o.p.

----- ----- Boston, Houghton, Mifflin, 1969.

"Big Ben", the gentle, bumbling St. Bernard joins Farley Mowat's "Mutt" as a genuine dog character. David Walker's sure hold on reality never fails him even when writing for younger children.

1969 Walker, David Harry. Pirate Rock. London, Toronto, Collins, 1969. 190 p.

Adventure on the Bay of Fundy with two boys who are skilful with boats, a girl who is unhappy with her step-father, a plot

out of John Buchan, and a villain for whom the boys have a sneaking affection and in whose defeat they feel a sense of betrayal. In their outdoor settings, David Walker's books could be considered "Canadian conventional," but his mastery of conversation, his creation of believable adults and his psychological insights, put him into the modern stream of writing for children.

1970 Cutt, W. Towrie. On the Trail of Long Tom. Toronto, Collins, 1970. 189 p. ill.

Western Canada in the days of the Riel Rebellion and a boy caught in conflicting loyalties between his Indian and Scottish background. The history is accurate while the fictional aspects are based upon an inner inevitability of plot and character. The majority of our historical novels for children are based on the opening up of the Prairies.

1970 McLaughlin, Lorrie. Shogomoc Sam. Illustrated by Randy Jones. Toronto, Macmillan, 1970. 61 p.

Down in New Brunswick they talk about Main John Glazier as they talk about Paul Bunyan. They also talk about his helper Shogomoc Sam, "and how he set out to find his name and found out somethin' more instead". The illustrations reinforce the "tall tale" atmosphere. One of our few light-hearted books in an otherwise all too solemn lot.

1970 Melzack, Ronald. Raven Creator of the World. Illustrated by Laszlo Gal. Toronto, Montreal, McClelland and Stewart, 1970. 91 p.

"To this day, when there is a feast, or when people are gathered together to wait out a long, terrible blizzard, a great storyteller arises and says, 'Listen to me, for now I will tell you the story of Raven'". The stunning illustrations also show us how the Eskimos lived long ago.

1970 Toye, William, Cartier Discovers the St. Lawrence. Illustrated by Laszlo Gal. Toronto, Oxford, 1970. 32 p.

Cartier's three voyages, with excerpts from Biggar's Voyages of Jacques Cartier, are described briefly in an attractive picture-book format. More such books could persuade younger children of the liveliness and drama of our past while giving them a respect for historical fact.

1971 Blades, Ann. Mary of Mile 18. Story and pictures by Ann Blades. Montreal, Tundra Books, 1971. 40 p.

Mile 18 is 73 miles north on the Alaska Highway and 18 miles east. Although the place can be pinpointed, the time cannot. Mary is a northern Mennonite child living the hardship, simplicity, reality and monotony of a northern life. The pattern is broken when she befriends a wolf-pup. The full-page illustrations show deep night changing to morning and the day moving on to inevitable night with the daily round of winter chores.

1971 Bowsfield, Hartwell. Louis Riel: The Rebel and the Hero. Toronto, Oxford, 1971. 160 p. maps, ports. Canadian Lives Series. Paperback. Also available in French under title: Louis Riel: le patriote rebelle. Montréal, Jour, 1973.

Probably the most misunderstood figure of Canadian history, Louis Riel was to shape the future even after his death as no Canadian before or after him. The religious and racial emotions of his time have been captured here to present a valid portrait of our only public figure to become a folk hero. Other titles in this series are: James Douglas, David Thompson, John A. MacDonald, Wilfred Laurier, William Lyon Mackenzie, John Strachan, Alexander Mackenzie. All these brief biographies for children are by well-qualified writers and, with their valid and modern interpretations of men who helped shape our history, they have made an important contribution to our national life.

1971 Langford, Cameron. The Winter of the Fisher. Toronto, Macmillan, 1971. 222 p.

A full-length animal biography which combines the realism of Seton with the lyricism of Roberts. An added dimension is the fisher's relationship with an elderly Indian and a white trapper and their eventual impact upon one another. A book for animal lovers of all ages, it typifies the often imperceptible line between animal stories for adults and those for children.

1971 MacKenzie, Jean. River of Stars. Illustrated by Tom McNeely. Toronto, Montreal, McClelland and Stewart, 1971. 160 p.

A rough, tough story of fishing off the coast of British Columbia and an Indian boy's struggle to find his place in a man's world, and a white world. Like so many of our children's books this is narrowly Canadian, but is perhaps all the more self-revealing.

1971 Pitseolak. Pictures Out of My Life. Edited from tape-recorded interviews by Dorothy Eber. Montreal, Design Collaborative Books in association with Oxford, Toronto, 1971. 91 p. o.p. Available: Seattle, University of Washington Press, 1972. Also available in French under title: Le livre d'images de ma vie. Montréal, Cercle du Livre de France, 1972.

Pitseolak (Sea Pigeon) is an accomplished Cape Dorset artist. From the vantage-point of age and artistry, she recalls what it was to be young in a harsh environment, before the complete impact of the southern way of life upon the North. The text is in both Eskimo and English and the focal point is Pitseolak's own illustrations, reproduced in black and white and glowing colour.

1971 Takashima, Shizuye. A Child in Prison Camp. Illustrated by the author. Montreal, Tundra Books, 1971. 76 p.

A child tells of her life in a B.C. internment camp during World War II. Recollecting the past from adulthood, making herself two years older than she was at the time, she recounts simply and factually what it meant to be "an enemy of society". The illustrations - soft, full-page watercolours - perhaps show best of all the lack of bitterness in this sad story. Takashima is now a famous artist. In 1970 she returned to Canada as a visiting professor at the Ontario College of Art.

1971 Widell, Helene. The Black Wolf of River Bend. New York, Farrar, Straus & Giroux, 1971. 156 p.

"Blackie" was born in the Cariboo Mountains. Driven from his home by a disastrous forest fire, he escapes to a remote valley where he eventually "adopts" an immigrant family. A realistic animal story for younger children that has the pace, tautness and impact of fiction as well as the humour and tragedy of real life.

1972 Cutt, W. Towrie. Message From Arkmae. Toronto. Collins, 1972. 96 p.

When all are swallowed/ Bird, fish and land beast,/ Man, red in tooth and maw,/ Man will eat man./ This is the warning of the Finman, survivor of a legendary race, as the seals off the Orkney Islands are hunted with guns or captured for scientific observation. A haunting story, rich in Orkney speech, that verges into fantasy as two boys commune with the singing seals.

1972 Harris, Christie. Secret in the Stlalakum Wild. Illustrated by Douglas Tait. Toronto, McClelland and Stewart, 1972. 186 p.

Up until now British Columbia has provided the settings for our notable fantasies and Christie Harris also uses B.C.'s natural environment with great success. This book is very much in the modern stream of writing, that is, fantasy with a purpose. A young girl is persuaded by the Indian spirits of mountain, lake and forest - the "Stlalakum" - to join the battle for conservation and in the process finds her role within herself and her family.

1972 Métayer, Maurice. Tales from the Igloo. Edited and translated by Father Maurice Métayer. Foreword by Al Purdy. Illustrated by Agnes Nanogak. Edmonton, Hurtig, 1972. 128 p.

These traditional legends of the Copper Eskimos reveal how they respond to nature and the supernatural. The language is spare and the telling is simple but the ideas contained in the stories have a depth and breadth which will be of interest to adults as well as children. The action, the symbolism, the simple design and bright colours of the illustrations depict the content of the stories, their humour and drama.

1972 Nichols, Ruth. The Marrow of the World. Illustrated by Trina Schart Hyman. Toronto, Macmillan, 1972. 168 p.

Two children are drawn irresistibly into a strange new world beneath a lake. All through the story the mood of "autumn magic" forms a bridge between summer and winter paralleled by a struggle between good and evil. The setting is the Georgian Bay area where the author spent part of her childhood.

1972 Richards, Jack. Johann's Gift to Christmas. Illustrated by Len Norris. Vancouver, J.J. Douglas, 1972. 34 p. Also available in French under title: Un cadeau de Noël de Johann.

Few people know that a churchmouse was really responsible for the world's best-loved carol, Silent Night. Len Norris, the famous Vancouver cartoonist, turns his pen to drawings of mountainous scenery and charming mice in full-colour and sepia. A welcome addition to our sparse supply of picture books.

1972 Rokeby-Thomas, Anna E. Ningiyuk's Igloo World. Pictures by James N. Howard. Chicago, Moody Press, 1972. 94 p.

The author spent several years among the Ekaluktuk tribe near St. George's Mission on Victoria Island. From this experience, she is able to describe their way of life through the daily activities of a small Eskimo girl who could be any child in the problem she has to face. The pen-and-ink sketches give an accurate picture of the people and their locale.

1973 All About Us/Nous autres. Creative writing, painting, drawing. A book by and for young people. Edited by Betty Nickerson. Montreal, Content Publishing, 1973. 36 p.

A fine collection of paintings, poems and one letter by children and young people, aged 7 to 18. The editor of All about Us/Nous autres made the choice from entries that totaled in the thousands and that came mostly from schools across Canada.

1973 Allinson, Beverley. Mandy and the Flying Map. Illustrated by Ann Powell. Toronto, Women's Press, 1973. 31 p.

Fanciful and appealing picture book about a young girl who likes and collects maps and who flies over her town on one of them. Realistic line drawings accompany the text.

1973 Blades, Ann. A Boy of Taché. Illustrated by the author. Montreal, Tundra Books, 1973. 24 p.

Picture storybook with a contemporary setting on an Indian reserve in northern British Columbia. A young boy achieves maturity through helping an ailing grandfather, and eventually assumes the responsibility of caring for himself and his grandparents. Primitive, detailed drawings, in rich blues, greens, oranges and reds convey feeling for the North.

1973 Burnford, Sheila. Mr. Noah and the Second Flood. Illustrated by Michael Foreman. Toronto, McClelland and Stewart, 1973. 63 p.

In spite of its strong message, this timely short story of how pollution could destroy the earth will appeal to special readers. The black and white illustrations are imaginative and attractive.

1973 Cleaver, Elizabeth. The Miraculous Hind: a Hungarian Legend. Pictures and retelling by Elizabeth Cleaver. Toronto, Holt, Rinehart and Winston of Canada, 1973. 64 p.

Ms. Cleaver has retold a captivating legend dating back to the 13th century in which an elusive and mysterious hind leads two princes and their hunting party to a land where they make their home and eventually form the Hungarian nation. The beautifully executed pictures are rich in colour, and careful attention has been paid to detail of costume and background. First appeared as a National Film Board filmstrip. Also available in French under title: La biche miraculeuse. Montréal, Editions HRW.

1973 Cleaver, Nancy, pseud. How the Chipmunk Got its Stripes. Illustrated by Laszlo Gal. Toronto, Clarke, Irwin, 1973. 31 p.

This is a simply told story based on an Algonquin legend. At a time when animals and people hated each other, Squirrel is clawed by Bear for wanting to help the inhabitants of an Indian village who had fallen mysteriously ill. Hence, the stripes. This picture book is remarkable for its stunning sepia illustrations.

1973 Cutt, W. Towrie. Carry My Bones Northwest. Toronto, Collins, 1973. 144 p.

A combined historical and adventure story. Having survived an Indian massacre of a Hudson's Bay Company's trading post in 1794, a young Orkney-Indian boy is sent to live with his grandparents on the Orkney Islands. Years later, as one of

the Selkirk settlers, he returns to Canada in search of his cultural identity.

1973 Cutt, W. Towrie. Seven for the Sea. Toronto, Collins, 1973. 96 p. ill.

First published in 1972 (Deutsch). The Orkney legend of Sanday is the setting for this fantasy in which two cousins are transported back to the time of William IV and witness the events that led to the disappearance in the sea of their great- great- grandmother and her six sons.

1973 Harrington, Lyn. The Polar Regions. Earth's Frontiers. Illustrated with photographs by Richard Harrington, except as noted. Don Mills, Ontario, Thomas Nelson & Sons (Canada) Ltd., 1973. 186 p.

Information about the polar regions, past and present, is given in a clear, concise way, and includes geography, exploration and research. The photographs are good and interesting. Bibliography and chronological chart are included.

1973 Harris, Christie. Once More Upon a Totem. Illustrated by Douglas Tait. Toronto, McClelland and Stewart, 1973. 195 p.

A collection of three stories based on legends of the Tlingit, Haida, Tsimshian and Kwatiutl Indians of the Northwest Coast. Although overlong and at times tedious, the stories are remarkable for their portrayal of the Indian way of life. The illustrations, in black and white, are striking.

1973 Houston, James. Kiviok's Magic Journey: An Eskimo legend. Written and illustrated by James Houston. New York, Atheneum, 1973. 40 p.

----- ----- Don Mills, Ont., Longman, 1973.

In this magical, exciting tale, Kiviok rescues and marries a beautiful girl whose cloak of goose feathers is stolen by Raven while she bathes. Years later, under the latter's spell, she flies away with him, taking her two children. Kiviok finds them and all return home. This is a distinguished picture storybook for its text and illustrations.

1973 Kendal, Wallis. Just Gin. Illustrated by Ib Ohlsson. Toronto, Macmillan, 1973. 159 p.

A good story about a thirteen-year-old girl. Gin records, in diary form, her daily experiences at school and with friends, over a three-month period. Many readers her age will identify with Gin.

1973 Kurelek, William. A Prairie Boy's Winter. Paintings and story by William Kurelek. Montreal, Tundra Books, 1973. 48 p.

Beautiful book of pictures which depict Kurelek's boyhood, in work and play, during the winter on the Prairies in the 1930's. Kurelek is an artist of international reputation, and his masterful painter's touch is shown in each scene. Short descriptive comments accompany the pictures.

1973 McConkey, Lois. Sea and Cedar: How the Northwest Coast Indians Lived. Illustrated by Douglas Tait. Vancouver, J.J. Douglas, 1973. 31 p. maps.

This is a simple, descriptive account of the Northwest Coast Indians and how their life centered around the Pacific Ocean and the cedar tree. The beautiful black and white drawings contribute to the book's attractiveness.

1973 Magnussen, Karen and Jeff Cross. Karen: The Karen Magnussen Story. Illustrated with photographs. Toronto, Collier-Macmillan, 1973. 152 p.

A combined effort has produced a clear, readable documentary about a world-champion skater. The hardships and triumphs that eventually lead to the world victory in Bratislava in 1973 are portrayed. The photographs are in black and white.

1973 Moiseiwitsch, Carel, illustrator. The Sleeping Beauty. Text by Michael Macklem. Ottawa, Oberon Press, 1973. 47 p.

A distinguished picture storybook of the well-known French fairy tale with variations on the theme. The outstanding feature of the book are the decorative, coloured drawings that suggest a medieval setting. First appeared as a National Film Board filmstrip.

1973 Reaney, James. James Reaney's Apple Butter & Other Plays for Children. Illustrated by Sandra Barrett. Vancouver, Talonbooks, 1973. 193 p.

A good collection of four children's plays that can be enlarged upon, if desired, to include one's own local colour. Plays include: Apple Butter (a marionnette play); Geography Match; Names and Nicknames; Ignoramus.

1973 Smodlibowska, Anna. The Farmer's Year. Text by Anna Roch-Smodlibowska; edited by Ernst Roch. Illustrated by Stanislava Bogusz...(et al). Montreal, Signum Press, 1973. 28 p.

This is a picture book describing a year in the life of a Polish farmer. The book is remarkable for its illustrations, done in beautiful colours and depicting folk-art paper cutting. Also available in French under title: L'année chez le fermier. Chosen as one of the most beautiful books of 1974 by the Canadian Book Design Committee. It was conceived and designed by Ernst Roch, Design Collaborative.

1973 Wyse, Anne and Alex, comps. The One to Fifty Book. Laid out and compiled by Anne and Alex Wyse. Toronto, University of Toronto Press, 1973. 108 p. ill.

A counting book that goes up to 50 and that includes items such as Christmas trees, tools, apples, pails, houses, ships, etc...done in black and white, with a few splashes of colour. Children from different milieus drew the pictures, and the compilers planned the pages. A most delightful and entertaining picture book. Chosen as one of the most beautiful books of 1974 by the Canadian Book Design Committee.

1974 Andersen, Doris. Slave of the Haida. Toronto, Macmillan, 1974. 166 p. ill.

A good adventure story with a historical background, in which a young Salish prince is captured by Haida warriors. Portrayed is the system of slavery practised by the Northwest Coast Indians in the late eighteenth and early nineteenth centuries, and social customs of different Indian tribes are skilfully woven into the story.

1974 Barkhouse, Joyce C. George Dawson: The Little Giant. Toronto, Clarke, Irwin, 1974. 138 p. ill., map, ports.

Relying upon letters and professional papers, the author has written, for older children, a biography which serves as a good introduction to the life of George Dawson (1849-1901). In spite of a great physical handicap, Dawson became a famous geologist and adventurer who contributed to the exploration of Western Canada and the Yukon. Dawson City is named after him.

1974 Dagg, Anne Innis. Mammals of Ontario. Illustrated by Roslyn A. Alexander. Waterloo, Ontario, Otter Press, 1974. 159 p. maps.

The author describes wildlife in Ontario in a clear, easy-to-understand style. The black and white illustrations are excellent.

1974 Downie, Mary Alice. Dragon on Parade. Illustrated by Mary Lynn Baker. Toronto, Peter Martin Associates, 1974. 47 p.

During a summer holiday in Bayfield, Ontario, three sisters plan their costume for the Lions' Club Parade. It is a well-told story, mixed with enough suspense to hold younger children's interest. The line drawings are done in brown ink and are appealing, expecially in the details of the home and town scenes.

1974 Engel, Marian. Adventure at Moon Bay Towers. Illustrated by Patricia Cupples. Toronto, Clarke, Irwin, 1974. 31 p.

An entertaining fantasy in which a sister and brother escape from their city apartment by looking after a cottage in northern Ontario. They are helped in their efforts by a crocodile, a beaver, a skunk, a raccoon and a porcupine. Delightful, humourous illustrations beautifully complement the text.

1974 Hazzard, Russ, ed. It's Not Always a Game/Un été d'illusions. Editor: Russ Hazzard. Assistant editor: Alexandre Rhéaume. Ottawa, All About Us/Nous Autres, 1974. 280 p. ill.

On the whole, this is a very good collection of English and French prose and poetry by Canadian children and young people. The selections made by the editors cover a wide range of topics and illustrate our youth's interests and concerns.

1974 Italiano, Carlo. The Sleighs of My Childhood/Les traîneaux de mon enfance. Written and illustrated by Carlo Italiano. Translated into French by René Chicoine. Montreal, Tundra Books, 1974. 48 p.

Not essentially a children's book, but one which they can enjoy nevertheless. Italiano has carefully and beautifully illustrated twenty-four horse-drawn sleighs, in rich colours. The simple text is in English and French. Charming and nostalgic.

1974 Kurelek, William. Lumberjack. Paintings and story by William Kurelek. Montreal, Tundra Books, 1974. 48 p.

This book is a visual treat. The author-illustrator depicts his life as a lumberjack in pictures that hold irressistible appeal. A short commentary accompanies each picture.

1974 Lee, Dennis. Alligator Pie. The poems were written by Dennis Lee. The pictures were drawn by Frank Newfeld. Toronto, Macmillan, 1974. 64 p.

----- Nicholas Knock and Other People: Poems. Pictures by Frank Newfeld. Toronto, Macmillan, 1974. 64 p.

Perfectly suitable for reading aloud, the nonsense verses in these two books are spiced with Canadian flavour and will delight

young and old alike. The well-designed pictures are in black and white and in colour and perfectly capture the spirit of the poems.

1974 St. John, Judith. Where the saints have trod. Illustrated by Robin Jacques. London, Oxford, 1974. 107 p.

Older children will enjoy this simply written, sometimes humourous story about daily life in the family of an Ontario Methodist parson some fifty years ago.

Book of the Year for Children Award

This bronze medal is awarded by the Canadian Association of Children's Librarians for the outstanding English children's book published during a calendar year and written by a Canadian or resident of Canada. The English awards were first presented in 1949 for Starbuck Valley Winter (Canadian edition) and Kristli's Trees.

A similar award was presented for a French children's book until 1973. Only awards for English-language books are listed here. See French list for French awards.

1947 Starbuck Valley Winter by Roderick L. Haig-Brown.
Toronto, Collins, 1946.

1948 No award

1949 Kristli's Trees by Mabel Dunham.
Toronto, McClelland and Stewart, 1948.

1950 Franklin of the Arctic by Richard S. Lambert.
Toronto, McClelland and Stewart, 1949.

1951 No award

1952 The Sun Horse by Catherine Anthony Clark.
Toronto, Macmillan, 1951.

1953 No award

1954 No award

1955 No award

1956 Train for Tiger Lily by Louise Riley.
Toronto, Macmillan, 1954.

1957 Glooskap's Country and Other Indian Tales by Cyrus Macmillan.
Toronto, Oxford University Press, 1955 o.p.

1958 Lost in the Barrens by Farley Mowat.
Toronto, Little, Brown, 1956. o.p.
Toronto, McClelland and Stewart, 1973, 1956.

1959 The Dangerous Cove by John F. Hayes.
Toronto, Copp, Clark, 1957. o.p.

1960 The Golden Phoenix and Other French-Canadian Fairy Tales by Marius Barbeau. Retold by Michael Hornyansky.
Toronto, Oxford University Press, 1958.

1961 The St. Lawrence by William Toye.
Toronto, Oxford University Press, 1959. o.p.

1962 No award

1963 The Incredible Journey: A Tale of Three Animals by Sheila Burnford.
Toronto, Little, Brown, 1961. o.p.
Toronto, Hodder & Stoughton, 1961. o.p.
Markham, Ont., Paperjacks, 1973.

1964 The Whale People by Roderick L. Haig-Brown.
London, Collins, 1962.

1965 Tales of Nanabozho by Dorothy M. Reid.
Toronto, Oxford University Press, 1963. o.p.

1966 The Double Knights: More Tales from Round the World by James McNeill.
Toronto, Oxford University Press, 1964. o.p.

1966 Tikta'Liktak: An Eskimo Legend by James Houston.
Don Mills, Ont., Longman, 1965.

1967 Raven's Cry by Christie Harris.
Toronto, McClelland and Stewart, 1966.

1968 The White Archer: An Eskimo Legend by James Houston.
Don Mills, Ont., Longman, 1967.

1969 And Tomorrow the Stars: The Story of John Cabot by Kay Hill.
New York, Dodd, Mead, 1968.

1970 Sally Go Round the Sun: 300 Songs, Rhymes and Games of Canadian Children, collected and edited by Edith Fowke.
Toronto, McClelland and Stewart, 1969.

1971 Cartier Discovers the St. Lawrence by William Toye.
Toronto, Oxford University Press, 1970.

1972 Mary of Mile 18 by Ann Blades.
Montreal, Tundra Books, 1971.

1973 The Marrow of the World by Ruth Nichols.
Toronto, Macmillan, 1972.

1974 The Miraculous Hind: A Hungarian Legend retold by Elizabeth Cleaver.
Toronto, Holt, Rinehart and Winston, 1973.

1975 Alligator Pie by Dennis Lee.
Toronto, Macmillan, 1974.

Amelia Frances Howard-Gibbon Award

This award in the form of a bronze medal is presented by the Canadian Association of Children's Librarians for the best illustrated book published during the calendar year. The

illustrator must have been born in Canada or be a resident of Canada. The award honours and commemorates the illustrator of An Illustrated Comic Alphabet, considered to be the first Canadian picture book, published in 1859. First year of award, 1971.

1971 The Wind Has Wings: Poems From Canada compiled by Mary Alice Downie and Barbara Robertson. Illustrated by Elizabeth Cleaver. Toronto, Oxford University Press, 1968.

1972 A Child in Prison Camp by Shizuye Takashima. Montreal, Tundra Books, 1971.

1973 Au-delà du Soleil/Beyond the Sun by Jacques de Roussan. Montreal, Tundra Books, 1972.

1974 A Prairie Boy's Winter by William Kurelek. Montreal, Tundra Books, 1973.

1975 The Sleighs of My Childhood/Les Traîneaux de Mon Enfance by Carlo Italiano. Montreal, Tundra Books, 1974.

PARTIE II

LITTERATURE D'IMAGINATION POUR LA JEUNESSE AU CANADA FRANCAIS

FICTION FOR YOUNG FRENCH-CANADIANS

par Alvine Bélisle
Bibliothécaire

Conseiller en littérature
de jeunesse

AVANT-PROPOS

Quel visage offre la littérature d'imagination créée au Québec pour les enfants et les jeunes (de quatre à treize ans) depuis les années 1950?

Quelle est la valeur des textes publiés et dans quelle présentation visuelle sont-ils offerts aux jeunes lecteurs?

Les thèmes traités dans ces romans et contes sont-ils le reflet de notre société actuelle ou passée, décrivent-ils le milieu historique, géographique canadien-français?

Mais un livre pour enfants, c'est quoi? C'est celui qui a été écrit intentionnellement pour eux en tenant compte de leur âge, de leurs goûts et de leurs capacités intellectuelles. En général, la plupart des personnages qui évoluent dans ces récits sont des enfants. On trouve également des livres dont tous les personnages sont des adultes, mais dont l'intrigue, pour une raison ou une autre, intéresse les jeunes lecteurs, comme Drame au pays des Touareg, de Régine Delabit, et Le repaire des loups gris, d'André Ber.

C'est un bon livre s'il plaît aux jeunes et s'il est écrit dans une langue correcte. Enfin, le contenu ne doit renfermer aucun élément qui puisse blesser ou traumatiser le lecteur. Au contraire, le livre de qualité doit enrichir sur le plan culturel et affectif.

La présentation visuelle du texte est très importante pour un enfant. La qualité des illustrations, le format, la couleur, le caractère d'impression et la disposition des textes et de l'image constituent la toilette, la parure du texte. L'enfant de deux à cinq, et même six ans, n'est dans bien des cas qu'un lecteur d'images. Celles-ci doivent être belles, attrayantes, n'avoir rien de grotesque; elles doivent être parlantes.

Quels thèmes nos romanciers pour les jeunes ont-ils exploités depuis 1940? Il est à noter que toute une littérature religieuse (aujourd'hui disparue), et dans l'ensemble assez pauvre, a été écrite et publiée pendant les années 1940-1950.

Romans historiques

Le roman historique, lequel met en lumière nos gloires nationales et les faits passés, a eu ses écrivains dont le plus prolifique fut Eugène Achard, qui compte plus de soixante titres publiés. Pour sa part, Marie-Claire Daveluy a su conquérir toute une génération de lecteurs avec les six volumes des Aventures de Perrine et Charlot.

Maxine (Madame Alexandre Taschereau-Fortier) est vraiment l'auteur qui a enchanté, et à l'occasion fait couler les larmes, de nombreux garçons et fillettes avec les aventures de ses héros. Citons Miche, un petit gars de Coutances, Les orphelins de Grand Pré, Le sault du gouffre.

Cependant, Le Wapiti, de Monique Corriveau, demeure le roman par excellence, qui rappelle les premiers temps de la colonie et les moeurs des Indiens.

L'amitié qui unit une petite Française et une Indienne fille du grand Chef de Gaspé, dans Les morceaux de soleil de Memnoukia, de Marie Bernard (M.-A. Genest), est une histoire pleine de soleil.

Les Esquimaux ont été moins bien servis que les Indiens par les livres pour enfants. Quelques titres seulement, dont Koumic, le petit Esquimau, de Lucile Durand, et Nauya, le petit Esquimau, d'Yves Thériault, deux contes très courts.

Romans pour jeunes filles

Paule Daveluy est sans conteste l'écrivain des petites filles qui ouvrent les yeux sur la vie et aiment l'amour. L'aventure sentimentale de Rosane dans L'été enchanté, Drôle d'automne, etc., et l'adaptation de Sylvette à la vie dans Sylvette sous la tente bleue reflètent les expériences des adolescentes des années 30 et 40. Pourquoi les prises de position de Sylvette sont-elles plus réalistes et agacent moins le lecteur que le bavardage de Rosane?

Romans d'aventures

Il faut reconnaître que les garcons ont été beaucoup mieux servis que les filles en matière de livres, tant par la quantité que par la qualité. L'esprit scout a marqué nombre d'ouvrages. Les deux romans d'Ambroise Lafortune, Le prisonnier du vieux manoir et Le secret de la rivière perdue ont quelque chose de farfelu dans l'ensemble. On retrouve vraiment l'esprit du scoutisme dans Prisonniers des cavernes, de Guy Boulizon, roman dont l'action se déroule en France, dans le Massif Central. Le naufrage du Vauquelin, de Robert Hamel, raconte une aventure de scouts marins dans le bas du Saint-Laurent, à Grosse-Ile. Bien qu'il ait été écrit en 1947, ce roman garde toute son actualité. L'Aventure est au coin de la rue, de Jean Miville-Deschênes, a pour

cadre le coeur de Québec et L'Ile d'Orléans. Le repaire des loups gris, d'André Ber, est un drame de guerre; il s'agit d'un roman bien construit et riche de notions sur les îles du sud et sur l'Atlantide.

Les romans d'anticipation pour les jeunes sont signés par des femmes, comme par exemple Quatre Montréalais en l'an 3000, de Suzanne Martel, et Le soleil des profondeurs, de Rolande Lacerte. Mentionnons également les oeuvres de Maurice Gagnon qui s'adressent à des lecteurs de douze et treize ans et comprennent des romans de moeurs enfantines et familiales.

Ce sont peut-être les romans qui décrivent les moeurs enfantines et familiales qui reflètent davantage notre société québécoise, comme Autour de la maison, de Michelle Le Normand (Marie-Antoinette Tardif-Desrosiers), Le secret de Vanille et la série Max, de Monique Corriveau.

Les contes

Au Québec, on a dépensé beaucoup d'encre et de papier pour écrire des contes pour les jeunes. Les lecteurs n'ont eu qu'à faire leur choix.

Le Bestiaire

On remarque peu ou pas d'histoires sur les animaux. Il est regrettable que le livre de Madame Odette Oligny, Le cheval d'or (Fides, 1950), n'ait pas été réédité. Cette histoire d'un palomino canadien avait vraiment du souffle.

Albums pour tout petits

Quelques albums, trop, trop peu, sont offerts aux tout petits et aux lecteurs d'images. Qui se souvient de Ristontac, d'Andrée Maillet, illustré par Robert La Palme, et publié chez Parizeau en 1945? Le dernier album publié, Le petit sapin qui a poussé sur une étoile, texte de Simone Bussières, images de Cécile Chabot, est une réussite de couleurs et de poésie.

Le Phénomène Félix Leclerc

Félix Leclerc n'a pas écrit spécifiquement pour les jeunes, mais ceux-ci l'ont adopté. Ils ont lu, relu et commenté Adagio, Andante et Allegro. Ils ont retrouvé un

peu d'eux-mêmes dans les personnages de ces livres.

Il y aurait beaucoup d'autres auteurs à citer qui ont écrit pour les jeunes; mais ceux que nous avons mentionnés font qu'il existe une littérature pour la jeunesse au Canada français.

La présentation visuelle de nos livres d'enfants

On ne peut que déplorer la pauvreté de la présentation visuelle des textes; une couverture brochée aux couleurs ternes, des dessins en noir et gris aux traits imprécis, ou caricaturaux dans certains cas, ont été la pierre d'achoppement de notre littérature pour la jeunesse. On ne peut blâmer l'enfant d'ignorer un livre d'une présentation monotone. Au contraire, il faut reconnaître son esprit sélectif.

Les prix littéraires

En général, les prix littéraires ont pour but de mettre en vedette un ouvrage de qualité et de le faire connaître aux lecteurs éventuels par le truchement des divers canaux de publicité. Le deuxième objectif, indirect peut-être, mais bien réel, surtout lorsque le prix lui-même est substantiel et qu'il est entouré d'un certain prestige, est de stimuler les écrivains et de les encourager dans la création de nouvelles oeuvres.

La Canadian Library Association, Section des bibliothécaires pour enfants, décerna annuellement, jusqu'en 1973, une médaille aux meilleurs livres français, publiés pour les jeunes, l'année précédente. Depuis 1954, quinze prix ont été décernés à des oeuvres de langue française. Aucun prix ne fut donné pour les années 1955, 1956, 1957, 1967 et 1969.

L'Association canadienne des bibliothécaires de langue française, Section des bibliothèques scolaires, créait le prix Maxine en 1964. Devant la pénurie de manuscrits, ce prix devenait caduc l'année suivante. En 1970, le même organisme créait le prix Marie-Claire Daveluy, dont le but était de récompenser un texte écrit par un jeune étudiant.

En 1967, à l'occasion du Centenaire de la Confédération, le gouvernement d'Ottawa lançait des concours littéraires

pour différentes catégories de lecteurs. Quatre auteurs du Québec reçurent le prix du Centenaire.

D'autre part, il revient à l'Association canadienne des éducateurs de langue française (ACELF) le mérite d'avoir lancé des auteurs pour jeunes par la création, en 1958, de son prix Jeunesse. Les prix attribués à différentes catégories de manuscrits ont permis à certains auteurs de faire publier leurs oeuvres. C'est ainsi qu'ont été connues Monique Corriveau et Paule Daveluy. Il faut garder en mémoire les travaux des équipes de l'ACELF, qui dans le désert culturel des années 1955-1960 ont favorisé, au Québec, la création littéraire pour jeunes. En 1964, le ministère des Affaires culturelles du Québec prend à sa charge le prix ACELF Jeunesse. Le choix est fait par un jury.

Enfin, une caractéristique de l'édition canadienne des livres pour enfants est la transformation visuelle de ces livres au cours des années et leur changement de maison d'édition. Il y a à peine trois ans, tout le fonds des Editions Jeunesse est devenu propriété de l'Education Nouvelle. De même, le livre de Suzanne Martel, Quatre Montréalais en l'an 3000, publié en 1963 aux Editions du Jour, a été publié en 1971 aux Editions Jeunesse dans la collection Plein Feu, sous le titre Surréal 3000.

Conclusion

Cette plongée au coeur des livres pour la jeunesse publiés au Canada français, depuis la dernière guerre, nous fait constater qu'il y a pénurie d'auteurs publiés et très peu d'ouvrages de qualité. De toute évidence, une amélioration s'impose dans la présentation visuelle des livres. Les livres québécois doivent offrir aux jeunes lecteurs le même luxe de couleurs, les mêmes qualités de papier et d'impression que ceux de France. C'est à cette condition qu'ils charmeront les lecteurs.

FOREWORD

What form has fiction written in Quebec for children and young people aged four to thirteen taken since the 1950's?

What is the value of the texts published, and how are they presented visually to young readers?

Do the themes of these novels and short stories reflect our past and present society, and do they describe the French-Canadian historical and geographical milieu?

And what exactly is a children's book? It is one which has been written expressly for them, taking into account their age, interests and intellectual capacity. In general, the majority of characters in these stories are children. One also finds books in which all the characters are adults, but in which the plot, for one reason or another, interests young readers, such as Drame au pays des Touareg by Régine Delabit and Le repaire des loups gris by André Ber.

A book is good if it appeals to young people, and if it is grammatical. It should not include any elements which might offend or traumatize the reader. On the contrary, a book of quality should be enriching culturally and emotionally.

The visual presentation of a text is very important to a child. The quality of the illustrations, the format, the colour, the print enhance the text. Very often younger children look only at the pictures. These should be artistic and attractive, containing no elements of the grotesque; they should say something.

What themes have our novelists for young people developed since 1940? It should be pointed out that a large body of religious literature - today non-existent - which on the whole had little to offer, was written and published between 1940 and 1950.

Historical novels

The historical novel, which throws light on our national pride and events of the past, has been taken up by some writers, the most prolific being Eugène Achard, who has more than sixty publications to his name. For her part, Marie-Claire Daveluy was able to win over a whole generation of readers with the six volumes of the Aventures de Perrine et Charlot.

Maxine (Mrs. Alexandre Taschereau-Fortier) is truly an author who has enchanted and sometimes brought tears to the eyes of numerous boys and girls with the adventures of her heroes in Miche, un petit gars de Coutances, Les orphelins de Grand Pré and Le saut du gouffre, to name but a few.

However, Le Wapiti by Monique Corriveau remains the most notable novel; it recalls early colonial days and Indian customs.

The friendship between a young French girl and the Indian daughter of the great Chief of Gaspé in Les morceaux de soleil de Memnoukia by Marie Bernard (M.-A. Genest) is a heart-warming tale.

Eskimos have received less exposure than Indians in children's books. The short list includes Koumic, le petit Esquimau by Lucile Durand, and Nauya, le petit Esquimau by Yves Thériault, two brief stories.

Novels for girls

Paule Daveluy is unquestionably the writer for girls who are becoming aware of the world around them and like romance. Rosane's encounter with the sentimental in L'été enchanté, and Drôle d'automne, to name two, and Sylvette's adjustment to life in Sylvette sous la tente bleue reflect the experience of adolescents in the thirties and forties. Why are the attitudes of Sylvette more realistic and less irritating to the reader than Rosane's chattering?

Adventure stories

There is no denying that far more and better books have been written for boys than for girls. The scouting influence is found in many of them. The two novels by Ambroise Lafortune, Le prisonnier du vieux manoir and Le secret de la rivière perdue, are somewhat far-fetched. One really finds the scouting spirit in Prisonniers des cavernes by Guy Boulizon, a novel set in France in the Massif Central. Le naufrage du Vauquelin by Robert Hamel is a tale of adventure involving sea scouts on Grosse-Ile in the lower St. Lawrence. Although it was written in 1947, this novel is still very alive.

L'aventure est au coin de la rue by Jean Miville-Deschênes is set in the heart of Quebec City and on the Ile d'Orléans. Le repaire des loups gris by André Ber is a dramatic, well-constructed war story, containing a wealth of references to southern islands and Atlantis.

Women have written science fiction for young people. Two titles are Quatre Montréalais en l'an 3000 by Suzanne Martel and Le soleil des profondeurs by Rolande Lacerte. Also worth noting is Maurice Gagnon, who writes of family life.

Novels of childhood and family life

Perhaps our Quebec society is best reflected in novels of childhood and family life, such as Autour de la maison by Michelle Le Normand (Marie-Antoinette Tardif-Desrosiers), and Le secret de Vanille and the series Max by Monique Corriveau.

Short stories

In Quebec it is not difficult to find a short story for young people.

Animal stories

Stories about animals are in short supply. It is unfortunate that Odette Oligny's book Le cheval d'or (Fides, 1950) has not been republished. This story of a Canadian palomino was truly inspiring.

Picture books for the very young

There are some picture books - not nearly enough - for the very young. Who remembers Ristontac by Andrée Maillet and illustrated by Robert La Palme, published by Parizeau in 1945? The most recent picture book Le petit sapin qui a poussé sur une étoile, by Simone Bussières with illustrations by Cécile Chabot, is a marvel of colour and poetry.

The Félix Leclerc phenomenon

Félix Leclerc did not write specifically for youngsters but has been adopted by them. They have read, reread and talked about Adagio, Andante and Allegro, and have identified with the characters in these books.

Many others have written for young people, but it is because of the authors we have mentioned that a body of literature for children exists in French Canada.

Visual presentation of children's books

Poor visual presentation - paperbacks in dull colours, blurred black and grey drawings, or sometimes caricatures - has been a stumbling block for our children's literature. Unfortunately, this is a fact that cannot be ignored. A child cannot be blamed for failing to be interested in books that are presented in such a dull manner. On the contrary, this is proof of his selective ability.

Literary awards

In general, literary awards are intended to draw attention to works of quality and through the various media introduce the selected book to future readers. The second objective - indirect perhaps, but very real, especially when the prize is a substantial one and involves a certain prestige - is to stimulate writers and encourage them to create new works.

Each year the Canadian Association of Children's Librarians awarded, until 1973, a medal for the best French book published for young people in the past year. Since 1954, fifteen prizes have been awarded to French-language books, with no awards in 1955, 1956, 1957, 1967 or 1969.

In 1964 the Association canadienne des bibliothécaires de langue française (Canadian association of French-speaking librarians), school libraries section, created the Prix Maxine. Because of the scarcity of manuscripts, the prize was withdrawn the following year. In 1970 the same organization created the Prix Marie-Claire Daveluy for the purpose of rewarding a text written by a young student.

In 1967 to mark Canada's Centennial, the federal government sponsored literary competitions for different categories of writing, and four Quebec authors have received the Centennial award.

Since it established its Prix Jeunesse in 1958, the Association canadienne d'éducation de langue française (ACELF) can claim credit for launching a number of children's authors. The prizes awarded to different categories made it possible for certain authors to have their work published. This was how Monique Corriveau and Paule Daveluy came to public attention. We must not forget the work of ACELF groups who, in the cultural wasteland of the years between 1955 and 1960, promoted literature for young people in the province of Quebec. In 1964 the Quebec Department of Cultural Affairs assumed responsibility for the ACELF Prix Jeunesse. Selection is by jury.

Over the years, the publishing of children's books has been characterized by a visual transformation and affected by change of ownership of publishing firms. Scarcely three years have passed since the entire Editions Jeunesse list was acquired by Education Nouvelle. For example, Suzanne Martel's book Quatre Montréalais en l'an 3000, published in [illegible] by Editions du Jour, was published in 1971 by Editions Jeunesse in the Plein Feu collection under the title Surréal 3000.

Conclusion

This examination of children's books published in French Canada since the war reveals a scarcity of published authors and very few works of quality. Improvement is necessary in the visual presentation of books. Books in Quebec should be presented to young readers with the same variety of colour and the same quality of paper and printing as that found in books from France. Only then will they captivate their readers.

UN CHOIX DE LIVRES CANADIENS POUR LA JEUNESSE

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LE SENTIMENT PATRIOTIQUE

1916 Le Normand, Michelle, pseud. (Marie Antoinette Desrosiers, née Tardif). Autour de la maison. Montréal, Editions du Devoir, 1916. 155 p. épuisé.

----- ----- Montréal, Fides, 1958, 1944. 140 p. coll. Rêve et vie.

Au rythme des saisons, l'auteur raconte son enfance, les jeux de la maison avec ses frères et soeurs, la première neige, les promenades en chien, etc. Style enjoué, récit vivant.

1923 Daveluy, Marie-Claire. Les aventures de Perrine et de Charlot. Dessins de James McIsaac. Montréal, Bibliothèque de l'Action française, 1923. 310 p. épuisé.

----- ----- Montréal, Granger frères, 1938. 185 p. épuisé.

Deux orphelins, Perrine et Charlot, pour fuir la tutelle d'une tante acariâtre, s'embarquent sur un voilier avec d'autres colons en partance pour le Canada. Et la vie n'est pas facile au Québec ... et les enfants sont courageux.

1930 Maxine, pseud. (Marie Caroline Alexandra Fortier, née Bouchette). Le petit page de Frontenac. Dessins de Jean-Paul Lemieux. Montréal, L'Action canadienne-française, 1930. 181 p. épuisé.

----- ----- Dessins de André Lemieux. Québec, Pedagogia, 1963. 160 p. coll. Maxine.

1698 - Massacre du village de Lachine près de Montréal. Le petit Jean Lislois, 7 ans, ayant échappé de justesse à la tuerie, est recueilli et caché par un Iroquois. Après quelques années il est ramené à Québec auprès du gouverneur, Monsieur de Frontenac, qui en fait son page. Description et récit vivant des moeurs et de la vie de l'époque.

1941 Maxine, pseud. (Marie Caroline Alexandra Fortier, née Bouchette). Miche, un petit gars de Coutances. Montréal, Beauchemin, 1941. 155 p. ill. épuisé.

----- ----- Dessins de André Lemieux. Québec, Pedagogia, 1963. 155 p. coll. Maxine. épuisé.

1751 - Nouvelle-France. Orphelin, Miche vit avec la famille de sa soeur à Tréchemin. La vie coule heureuse et agréable pour le garçon qui s'est fait des amis même chez les Abénaquis qui campent tout près de son village. Mais la guerre et les jours troublés de 1758-1760 vont bouleverser bien des vies. Et Miche, devenu un adolescent courageux et fort, est pris dans le tourbillon des événements. Un tableau vivant de l'époque. Publié d'abord en 1941, puis réédité dans une nouvelle présentation en 1963, ce roman historique a toujours été un favori auprès des jeunes lecteurs.

L'EVEIL LITTERAIRE

1945 Maillet, Andrée. Ristontac. Ill. en couleurs par Robert La Palme. Montréal, Lucien Parizeau & Cie., 1945. 30 p. épuisé.

Il y a longtemps, longtemps de cela, un petit Iroquois voulait chasser les étoiles. Ristontac, c'était son nom, voulait aussi rencontrer le Manitou des visages pâles, qui à Noël de chaque année se fait tout petit. Son père, Ritonwegha, chef de la tribu iroquoise, ne l'entend pas ainsi. Pourquoi le Manitou des Robes noires serait-il meilleur que celui des Iroquois? Les dessins en couleurs de La Palme, très originaux, donnent de la vigueur et de la poésie au texte.

1947 Hamel, Robert. Le naufrage du Vauquelin. Montréal, Fides, 1947. 153 p. épuisé.

Parties de Québec, cinq patrouilles de scouts marins campent à Grosse-Ile. Passant outre aux ordres du scoutmestre, Alain, le C.P. des Albatros et capitaine du Vauquelin, fait voile avec ses gars sur Montmagny. Pris dans la tempête, au retour, sans gouvernail, le C.P. pour éviter le pire doit échouer son bateau sur la grève de l'Ile-à-Deux-Têtes. Les difficultés et les joies de la navigation à voile sur le Saint-Laurent, la discipline scoute, enfin la vie d'équipe dans une nature sauvage et grandiose sont décrites dans un style simple et nerveux.

1950 Boulizon, Guy. Prisonniers des cavernes. Montréal, Fides, 1950. 142 p. ill. coll. La grande aventure. épuisé.

La patrouille scoute des Caribous s'est donné comme objectif de la prochaine sortie: l'exploration des gouffres du Massif Central français. L'aventure se révèle passionnante mais extrêmement dangereuse. Et il s'en faut de peu que les garçons ne revoient jamais la lumière du soleil. Partant d'un fait authentique, l'auteur a créé un récit vivant et riche de notions sur la vie et les structures des cavernes.

1951 Oligny, Odette. Le cheval d'or; histoire d'un palomino canadien raconté par lui-même. Montréal, Fides, 1950. 135 p. ill. épuisé.

Un Palomino canadien raconte sa vie: sa naissance et son dressage dans une ferme de l'Alberta. Vendu à un riche propriétaire de Dorval, il effectue un long voyage dans l'est du pays. Après quelques mois, il est acheté par le propriétaire d'un grand cirque. A la suite d'un second dressage, il poursuit plusieurs années une carrière glorieuse. Le activités du ranch, l'entraînement des jeunes chevaux et surtout la vie du cirque: ses joies, ses servitudes sont décrits dans un style sobre et alerte. L'auteur, qui aimait beaucoup les chiens et les chevaux, capte l'attention du lecteur dès la première page.

1958 Daveluy, Paule. L'été enchanté. Montréal, L'Atelier, 1958. 146 p. épuisé.

----- ----- Texte revu et corrigé. Québec, Jeunesse, 1963. 151 p. coll. Vent d'avril.

Rosane, jeune Montréalaise, passe ses vacances dans les Laurentides, l'invitée d'un oncle et d'une tante. Tout est beau cet été-là pour Rosane, et pour combler ses seize ans l'amour se présente sous les traits d'un jeune médecin. Un roman bien écrit dédié à la fleur bleue.

1959 Corriveau, Monique. Le secret de Vanille. Ill. par Cécile Gagnon. Québec, Pélican, 1959. 92 p. épuisé.

----- ----- Texte revu et corrigé. Montréal, Jeunesse, 1972. 131 p. Dessins de Colette Crespo. coll. Karim.

Marie, unique enfant des Duchesnay de Québec, est très attachée à Vanille, une grande poupée de feutre à la chevelure blonde et aux yeux bleus. Et celle-ci accompagne la fillette chez ses amis les Rousseau, quelques jours avant Noël. En l'absence des parents, les choses se gâtent, la tempête isole les enfants dans la vieille maison de Charlesbourg ... et des individus louches rôdent autour de la demeure. Les enfants vivent une expérience unique dont Vanille est l'héroïne bien passive. Intrigue bien menée. Les enfants et les adultes évoluent le plus naturellement du monde dans ce décor unique de Québec des années 50. Histoire riche de couleur locale et de vie enfantine.

1960 Aubry, Claude. Les îles du roi Maha-Maha II; conte fantaisiste canadien. Ill. de Edouard Perret. Québec, Pélican, 1960. 60 p. épuisé.

----- ----- 2e éd. Montréal, Jeunesse, 1966. 68 p.

Il y a des milliers d'années un roi vivait avec son peuple les Fourmis Jaunes. Maha-Maha II, c'était le nom du roi, occupait avec les hommes de sa race les bords du Saint-Laurent près du lac Ontario. Ces gens étaient industrieux et construisaient des monticules de terre de toutes formes et qui étaient pour eux des monuments sacrés. Ils étaient des hommes forts et paisibles qui aimaient par-dessus tout la paix. Et la vie s'écoulait calme, monotone et le roi se mourait d'ennui. Maha-Maha II, un jour, voulut changer les choses et se divertir ... Hélas. Un conte écrit avec finesse, humour et fantaisie.

1960 Thériault, Yves. La loi de l'Apache. Montréal, Beauchemin, 1960. 59 p. coll. Les Ailes du Nord.

Le pilote de brousse Bob Gravel est engagé par Marc Boivin, propriétaire du Transport Aérien Mistassini, pour compléter un équipage. Ces hommes assurent le service par liaison aérienne de tous les postes du Nord québécois. Personne ne connaît rien sur les antécédents de Gravel, discret et pilote intelligent.

L'arrivée d'un pirate de l'air, un soir, (il y en avait déjà) au bureau de la compagnie, fait connaître le vrai visage du nouveau pilote. Détails intéressants sur la forêt du Grand Nord. Un roman policier bien fait.

1961 Gagnon, Cécile. La pêche à l'horizon. Texte et illustrations de Cécile Gagnon. Québec, Pélican, 1961. 35 p.

"C'est drôle, pense Sylvain, les saisons, c'est fait de couleurs". Mais ce qui tracasse ce petit Gaspésien habitué aux humeurs changeantes de la mer, c'est, là-bas, cette bande floue, grise ou mauve. Cet horizon au loin, il voudrait tant aller le toucher. Et un jour, à force de vouloir, il accompagne un pêcheur dans sa barque rouge. Enfin il va rencontrer l'horizon. Histoire charmante et finement racontée.

1962 Aubry, Claude. Le loup de Noël. Ill. de Edouard Perret. Montréal, Centre de psychologie et de pédagogie, 1962. 58 p. coll. Le canoë d'argent.

Un misérable loup, trop vieux pour chasser, apparaît une veille de Noël dans un village des Laurentides, à la recherche d'un morceau de nourriture. Sa quête le conduit à l'église pendant la messe de minuit. La description du loup en marraude est riche en couleur. L'attitude calme de monsieur le Curé pour maîtriser la panique des fidèles à la vue de la bête est bien amusante. Un conte vivant, fantaisiste, illustré par des images originales.

1962 Ber, André. Le repaire des loups gris. Montréal, Fides, 1962. 167 p. coll. Rêve et vie.

Von Barich, archéologue allemand, son adjoint, le jeune Français Henri Jarmènes, et Helga Wisaserman, sa secrétaire, en route vers les Antilles, travaillent ferme à bord du voilier l'Epeire. L'objectif du savant est de retrouver dans une île des Antilles les derniers vestiges du royaume des Atlantes. Mais nous sommes à l'été 1939, la guerre est déclarée entre l'Allemagne et la France et l'Angleterre. Et ces trois êtres qui hier formaient équipe, maintenant s'affrontent. Aventure, drame de guerre et espionnage tout à la fois. Récit bien mené et vivant.

1962 Bussières, Simone. Les fables des 3 commères. Ill. de Laurent Bédard. Québec, Garneau, 1962. 32 p. épuisé.

Trois petits contes amusants et ayant chacun sa fine pointe d'humour: l'aventure de monsieur et madame Bobby (deux chiens distingués), Ratapon le Chat et Tigris le Rat (l'éternelle querelle encore soulevée) et le troisième conte, Le petit Canard qui voulait se faire paon.

1962 Miville-Deschênes, Jean. L'aventure est au coin de la rue. Québec, Centre pédagogique, 1962. 141 p. ill. coll. De l'engoulevent.

Quatre jeunes garçons, qui passent leurs vacances à Québec, décident de s'organiser une "tanière" sur le flanc du cap qui

sépare la Haute-Ville de la Basse-Ville. Les premiers jours, tout va bien ... mais arrive un cinquième garçon et commence l'aventure qui les mène jusque sur l'île d'Orléans. Un petit roman sans prétention mais riche en couleur, bien écrit et combien chaleureux dans sa description des gens du pays.

1963 Bernard, Marie, pseud. (M.-A. Genest). Les morceaux de soleil de Memnoukia. Québec, Jeunesse, 1963. 137 p. ill. coll. Brin d'herbe. épuisé.

----- ----- Montréal, Education nouvelle, 1969. 138 p. coll. Karim.

Arrivée depuis peu en Nouvelle-France, à Gaspé exactement, Guillemette de la Tallandière fait la connaissance de Memnoukia, petite Indienne de la tribu des Abénaquis. Protégées par l'amitié qui existe entre Monsieur de la Tallandière et le chef des Abénaquis, les deux fillettes découvrent le monde qui les entoure et fortifient leur propre amitié. Mais Guillemette est curieuse, très curieuse, et un incident malheureux vient près de briser la bonne entente qui existe entre Français et Indiens. Récit agréable et vivant de la vie de l'époque.

1963 Deguire-Morris, Céline. Tarina, la perle timide. Ill. de Jean-Paul Ladouceur. Montréal, Centre de psychologie et de pédagogie, 1963. 70 p. coll. Le canoë d'argent.

Huit contes écrits pour les tout petits. Les deux premiers, Tarina et Méphisto, sont les plus charmants par la fantaisie et la finesse des personnages. Tarina, une perle qui brille de mille feux, a été découverte au fond de la mer par Félico le jeune pêcheur. Méphisto est un jeune chat noir qui porte la queue en point d'interrogation, mais dont les yeux jaunes ne voient pas la nuit. Méphisto est un chat malin.

1963 Martel, Suzanne. Quatre Montréalais en l'an 3000. Montréal, Jour, 1963. 157 p. coll. Aventure et science-fiction. épuisé.

----- Surréal 3000; quatre Montréalais en l'an 3000. Réédition. Montréal, Jeunesse, 1971. 159 p. coll. Plein feu.

A la suite d'une guerre atomique qui détruisit Montréal, quelques centaines de survivants se réfugient sous le Mont-Royal et organisent leur vie dans les profondeurs de la terre. Leur but ultime, sauvegarder la paix. Roman d'anticipation très bien construit et qui accroche sans cesse l'attention du lecteur.

1963 Thériault, Yves. Nauya, le petit Esquimau. Ill. de Claude Brousseau. Montréal, Beauchemin, 1963. 62 p. coll. Les contes d'Yves Thériault.

Nauya est un très gentil petit Esquimau du Grand Nord canadien. Sauf qu'il a un gros défaut qu'il cultive d'ailleurs. Un défaut qui aurait pu le mener à la catastrophe mais qui lui a valu de belles aventures. Nauya est un espiègle. Conte amusant.

1964 Beaulac, Simone. Gai patapon. Comptines, rimettes et chansonnettes. Textes, images et musique de Simone Beaulac. Québec, Jeunesse, 1964. 22 p. coll. Ménestrel.

Plume brune - D'alouette - Sur la dune. Mon chat bossu - A les yeux noirs - Le nez fourchu. Treize comptines et rimettes remplies d'humour et de charme.

1964 Corriveau, Monique. Le Wapiti. Québec, Jeunesse, 1964. 251 p. coll. Plein feu.

1655 - Le jeune Mathieu Rousseau a quitté son Rouen natal et vient s'établir à Québec. Loyal et courageux, le jeune garçon a tôt fait de gagner l'estime des gens et vit heureux. Un soir, à la suite d'une rencontre désagréable, il est accusé injustement de meurtre et disparaît. Enlevé par des Iroquois, il devient propriété du chef des Deskanous. Bien traité, vivant en pleine nature, Mathieu s'adapte à sa nouvelle existence sans pour autant oublier Québec. Monique Corriveau possède un don réel de conteur. Ses personnages sont bien campés et vivants. Avec une économie de mots elle décrit une nature sauvage et riche en couleur.

1964 Daveluy, Paule. Sylvette sous la tente bleue. Québec, Jeunesse, 1964. 168 p. coll. Vent d'avril.

Dans le but de faciliter à Gilbert, l'un de ses fils, l'idée de son remariage, Germain Forest organise un voyage en auto avec ses trois enfants et Geneviève la future belle-maman. Sylvette Forest, qui aime bien son père et Geneviève, raconte par le biais de son journal ces vacances familiales. L'auteur décrit avec finesse, sans insister, toutes les mesquineries dont peut être capable un enfant malheureux et jaloux. Bonne analyse des moeurs familiales.

1964 Durand, Lucile. Koumic, le petit Esquimau. Ill. de Jean Letarte. Montréal, Centre de psychologie et de pédagogie, 1964. 48 p. coll. Le canoë d'argent.

Cent milles au nord de Dawson City, la famille esquimaude Katoum tirée par un attelage de chiens est à la recherche d'un troupeau de caribous. Immobilisés par la tempête pendant huit jours, ces nomades bientôt n'auront plus de nourriture et, ce qui est plus grave, plus d'huile pour s'éclairer. Et Mitchi, le père, est blessé. Avec ses neuf ans et fort de son courage, Koumic ira chasser pour la survie de la famille. Conte esquimau écrit dans un style sobre et vivant.

LA LITTERATURE CONTEMPORAINE

1965 Durand, Lucile. Togo, apprenti-remorqueur. Ill. de Jean Letarte. Montréal, Centre de psychologie et de pédagogie, 1965. 79 p. coll. Le canoë d'argent. épuisé.

Jano qui est amoureux-fou des bateaux aime bien se promener sur les quais. Un jour qu'il visite le "cimetière des bateaux",

il tente d'activer la roue d'un remorqueur: Le Togo ... et voilà qu'un vieux marin lui raconte l'histoire du remorqueur. Quelle histoire! Conte écrit avec humour et une certaine poésie.

1965 Maillet, Andrée. Le chêne des tempêtes. Montréal, Fides, 1968, 1965. 115 p. ill. coll. Les quatre vents. épuisé.

Cinq contes fantaisistes dont le deuxième est le titre du livre. Le style parfois sophistiqué agace le lecteur et lui fait oublier l'humour qui s'y trouve à l'occasion.

1966 Corriveau, Monique. La petite fille du printemps. Ill. de Aline Goulet. Québec, Jeunesse, 1966. 178 p. coll. Brin d'herbe.

Après la mort accidentelle de ses parents, Hélène Sylvain a été recueillie par sa tante Madame Monnier. L'enfant, sensible, s'adapte mal à la vie turbulente de ses cousins et cousines. La froideur et l'injustice la blessent profondément Et le drame éclate. Récit de moeurs familiales, toujours d'actualité.

1966 Major, Henriette. Un drôle de petit cheval. Ill. de Guy Gaucher. Montréal, Centre de psychologie et de pédagogie, 1966. 58 p. coll. Coccinelle.

Ce petit cheval, pas comme les autres, qui est bleu comme des yeux bleus ou comme le ciel quand il fait soleil, amusera bien les tout petits avec ses aventures.

1966 Martel, Suzanne. Lis-moi la baleine. Ill. de Eric Martel (12 ans). Québec, Jeunesse, 1966. 80 p. coll. Grain de sel.

Voici racontées avec beaucoup d'humour et de fantaisie les aventures de deux personnages de la Bible: Jonas et Noé. Dans "Lis-moi la baleine", pourquoi Jonas, sa barbe et son parapluie furent-ils engloutis par la baleine? Et Noé qui construit un bateau dans sa cour ... Es-tu fou Noé? lui dit sa femme.

1967 Delabit, Régine. Drame au pays des Touareg. Ill. de J. Nowak. Québec, Jeunesse, 1967. 129 p. coll. Plein feu.

Ali, jeune Arabe, son compagnon Michel et un guide s'enfoncent au coeur du désert du Sahara. Il s'agit pour Ali de découvrir le mystère de sa naissance. L'arrivée des Touareg au fort d'Arbek disperse les voyageurs. L'auteur, qui s'est bien documenté sur les Touareg et le Sahara, présente un récit bien articulé qui ne manque pas de suspense et riche de notions sur le désert et ses habitants. Un roman de qualité.

1968 Lacerte, Rolande. Le soleil des profondeurs. Ill. de Marcel Martin. Québec, Jeunesse, 1968. 120 p. coll. Brin d'herbe.

Il sera une fois. L'homme a conquis le cosmos. Il est maître de l'univers. Il a éliminé la guerre, la famine. Les savants ont même assassiné la nuit mais ignorent toujours la cause réelle des séismes ... et les hommes ont peur. Roman d'anticipation qui se lit avec intérêt.

1969 Thériault, Yves. L'or de la felouque. Québec, Jeunesse, 1969. 138 p. coll. Plein feu.

Pierre, robuste garçon de la Côte Nord, est bien décidé à faire connaître à Marielle, jeune Montréalaise sportive et un peu douillette, les risques et les joies de la navigation à voile en haute mer. Le frère de Pierre, Gilles, et son amie Liliane font partie de l'équipage. Les excursions se succèdent et apportent chacune leur richesse d'imprévu. Un jour apparaît au large un bateau, le Miramar, dont l'équipage a pour le moins des allures étranges. Que viennent chercher près des côtes ces soi-disant touristes? Les amoureux de l'aventure et de la navigation à voile lisent ce roman avec plaisir et profit.

1970 Lapointe, Jocelyne. La maison aux couleurs. Notre-Dame des Laurentides, Presses Laurentiennes, 1970. 23 p. coll. Perce-neige.

Joufflu, le petit chien espiègle et magicien, fait découvrir les couleurs à sa maîtresse, Nana. Les images n'ont rien de conventionnel. Une charmante fantaisie.

1970 Major, Henriette. A la conquête du temps. Ill. de Louise Roy-Kerrigan. Montréal, Education nouvelle, 1970. 122 p. coll. Karim.

Annik et Marco sont très curieux de connaître la nouvelle invention de l'oncle Horace: une machine à remonter le temps. Par erreur ils déclenchent le mécanisme et se retrouvent 300 ans en arrière, en 1669 dans une bourgade indienne de la vallée du Saint-Laurent. Bon fil conducteur pour connaître la vie et les moeurs des premières années de Ville-Marie. Se lit avec plaisir.

1970 Major, Henriette. La surprise de Dame Chenille.. Images de Claude Lafortune et photographiées par Jean-Louis Frund. Montréal, Centre de psychologie et de pédagogie, 1970. 48 p. coll. Premiers pas.

Dame Chenille vit dans un tout petit jardin près d'une voie ferrée. Elle grignote sans cesse, se promène et salue ses voisins. Un jour, se sentant heureuse et fatiguée, elle se dit: "Le temps est arrivé, le temps d'enfin me reposer". Et alors ... Une présentation aérée, des images originales et un texte simple et charmant ne peuvent que plaire aux très jeunes lecteurs.

Egalement offert en un recueil de diapositives en couleurs, et le conte a été enregistré par Hélène Loiselle.

1971 Jacob, Michèle. Feuilles de thym et fleurs d'amour. Montréal, L'Actuelle, 1971. 78 p. coll. L'Actuelle-Jeunesse.

L'auteur, étudiante de 14 ans, raconte les expériences du lapin Fleurki au fil des saisons. La recherche d'un gîte confortable au creux d'un arbre, les cabrioles dans le sous-bois, enfin l'arrivée du printemps et, avec lui, celle de la jolie Rikette ... et les joies de l'amour; bref, toute la vie du lapin. Une charmante histoire écrite sans prétention.

1972 Bussières, Simone. Le petit sapin qui a poussé sur une étoile. Images de Cécile Chabot. Notre-Dame-des-Laurentides, Presses Laurentiennes, 1972. 24 p. coll. Perce-neige.

Il y a très, très longtemps sur la terre à la suite d'un ouragan très fort, un petit cône de sapin fut enlevé si haut qu'il se réveilla sur un nuage. Et le petit cône larmoyait ... La poésie et la fine pointe de ce conte ne peuvent que nous rappeler celles du Petit Prince de Saint-Exupéry. Les dessins aux couleurs pastel de C. Chabot complètent le charme et la poésie du texte. Un très beau conte de Noël.

1973 Assiniwi, Bernard. Les Iroquois, par Chagnan (Bernard Assiniwi) et Ka-hon-hes (John Fadden). Montréal, Leméac, 1973. 47 p. ill. coll. Chicouté.

Petit documentaire sur les Iroquois qui sert d'introduction au sujet pour les jeunes enfants. Dans un style simple et précis, l'auteur décrit la vie traditionnelle des Iroquois. Les illustrations, en blanc, noir et brun, sont bien détaillées et forment un tout avec le texte.

1973 Comptines traditionnelles du Canada français. Dessins de Michèle Leclerc, Louise Méthé et Yolande Chatillon. Montréal, Leméac, 1973. 32 p. coll. Littérature de jeunesse.

Un très beau recueil de seize comptines presque toutes bien connues. Les illustrations, aux couleurs ravissantes, sont originales et gaies. Il faut déplorer, toutefois, que certains textes ont été surimprimés sur les illustrations.

1973 Gallant, Melvin. Ti-Jean; contes acadiens. Dessins de Bernard LeBlanc. Moncton, L'Acadie, 1973. 165 p.

Ces huit contes, qui ressemblent aux contes populaires d'ailleurs, ont été choisis parmi ceux recueillis par Carmen Le Breton et transcrits par Gérald Bellefleur. Ils ont été adaptés pour en rendre la lecture plus facile. Ti-Jean, toujours rusé, apparaît dans chacun des récits et fournit le lien d'unité au recueil. Les illustrations sont quelconques. Est-ce l'illustration de Ti-Jean par Roger Camille qui demeure celle par laquelle nous identifions toujours Ti-Jean?

1973 Métayer, Maurice. Contes de mon iglou. Recueillis et traduits par Maurice Métayer. Ill. de Agnès Nanogak. Montréal, Jour, 1973. 128 p.

L'édition anglaise de ces contes a paru en 1972. Ces récits traditionnels, où sont peintes les moeurs et coutumes des Esquimaux "Kidneliks" dans un langage simple mais vivant, ont de l'intérêt pour tous. Les illustrations, aux couleurs vives, ajoutent à la valeur du livre.

1973 Pomminville, Louise. Pitatou et la Gaspésie. Texte et ill. de Louise Pomminville. Montréal, Leméac, 1973. 28 p. coll. Les merveilleux oiseaux de la forêt de nulle part.

Dans ce livre d'images, Pitatou est un oiseau fantaisiste qui passe une journée en Gaspésie, accompagné de ses amis. L'attrait du livre provient des illustrations qui ont du charme et de la fraîcheur. Les deux premiers albums de Pitatou ont valu à l'auteur le prix de l'Aspect du livre en 1973.

1973 La poulette grise. Dessins de Louise Méthé. Montréal, Leméac, 1973. 16 p. coll. Littérature de jeunesse.

Nous retrouvons dans ce bel album les mots de la vieille chanson La poulette grise. Les illustrations qui accompagnent le texte sont jolies quoique les teintes sont sombres. Il serait difficile de choisir notre dessin préféré, parmi tant de poulettes charmantes!

1973 Scalabrini, Rita. L'Acadie et la mer. Texte et illustrations de Rita Scalabrini. Montréal, Leméac, 1973. 46 p. coll. Chicouté.

Pour qui ce petit documentaire fort attrayant? Le texte semble convenir plutôt aux adultes. A part quelques réflexions personnelles, l'auteur dépeint, dans un style poétique, la mer et les façons de pêcher les différentes sortes de poissons. Quant aux illustrations, genre collage, elles charment l'oeil par l'heureux agencement des couleurs noir, blanc et rouge ainsi que par leur fine exécution.

1973 Vallières, Anne. Ouram. Texte et illustrations de Anne Vallières. Montréal, Leméac, 1973. 14 p. coll. Littérature de jeunesse.

Ouram est un animal étrange. Les mots lui sortent par la queue au lieu de lui sortir par la bouche. Comment il résout son problème est le thème de cette histoire fantaisiste, présentée sous forme d'album. Les illustrations, en couleurs, ont de l'originalité et de l'humour.

1974 Aubry, Claude. Agouhanna. Montréal, McGraw-Hill, 1974. 95 p. ill.

L'auteur a écrit un roman historique et psychologique en même temps. Le héros principal est Agouhanna, jeune fils d'un chef iroquois, qui doit, par tradition, devenir chasseur et guerrier pour hériter le rôle du père. Or, il n'aime ni la chasse ni la guerre. Son amie Petite-Biche veut, avant tout, être guerrière.

Les rôles traditionnels de l'homme et de la femme sont ainsi renversés et l'auteur, dans un récit attachant et simple, y dépeint les événements qui aboutissent à une fin heureuse.

La traduction anglaise du roman a paru aux éditions Doubleday en 1972. C'est un cas rare où la traduction paraît avant la version originale.

1974 Corriveau, Monique. Le garçon au cerf-volant. Ill. de Louise Méthé. Montréal, Fides, 1974. 137 p. coll. du Goéland.

Un roman psychologique et d'amitié qui pourrait bien devenir un classique. Depuis la mort accidentelle de sa femme, Norbert Colin vit dans l'isolement. Son fils Arnaud réussira à se faire des amis. A force de tendresse et de soins témoignés à l'égard du père, celui-ci reprendra une vie normale. Le roman est bien écrit, le style est vivant et la trame de l'histoire est bien structurée. L'aspect du livre est attrayant et les illustrations sont originales.

1974 Martel, Suzanne. Jeanne, fille du roy. Ill. de Michelle Poirier. Montréal, Fides, 1974. 254 p. coll. du Goéland.

L'action se situe au 17e siècle. Jeanne Chatel a quitté la ville de Troyes pour venir épouser Simon de Rouville, en Nouvelle-France. Sa vie est racontée d'une manière captivante. L'auteur s'est basée sur des documents historiques pour écrire ce beau roman raconté dans un style littéraire et vigoureux.

Madame Martel est un auteur prolifique: trois ouvrages ont été publiés en 1973. Jeanne, fille du roy lui a valu le Prix Alvine Bélisle 1975.

1974 Tringle, José. Les aventures du petit ver. Texte et ill. de José Tringle. Montréal, L'Aurore, 1974. 17 p. coll. Des deux côtés du miroir.

Un livre d'images pour les très jeunes enfants dans lequel un petit ver se promène et a d'intéressantes aventures. Les illustrations sont supérieures au texte. Celui-ci, quoique simple, ne se lit pas sans heurts. Les illustrations, pleine page, ressemblent à des dessins d'enfants. Les couleurs sont très belles et habilement reproduites.

MEDAILLE POUR LE MEILLEUR LIVRE DE L'ANNEE POUR ENFANTS

Cette médaille d'or a été décernée par l'Association canadienne des bibliothécaires pour enfants-Canadian Association of Children's Librarians jusqu'en 1973 pour le meilleur livre français d'enfant écrit par un citoyen canadien ou une personne résidant au Canada et publié durant l'année civile. La première médaille fut donnée en 1954.

1954 Le vénérable François de Montmorency-Laval par Emile Gervais, s.j.
Montréal, Comité des Fondateurs de l'Eglise canadienne, 1952. épuisé.

1955 Pas de prix

1956 Pas de prix

1957 Pas de prix

1958 Chevalier du roi; vie de saint Ignace de Loyola par Béatrice Clément.
Montréal, L'Atelier, 1956.

1959 Un drôle de petit cheval par Hélène Flamme.
Montréal, Leméac, 1957. épuisé.

1960 L'été enchanté par Paule Daveluy.
Montréal, L'Atelier, 1958. épuisé.
Québec, Jeunesse, 1963. Texte revu et corrigé.

1961 Plantes vagabondes par Marcelle Gauvreau.
Montréal, Centre de psychologie et de pédagogie, 1959. épuisé.

1962 Les îles du roi Maha-Maha II; conte fantaisiste canadien par Claude Aubry.
Québec, Pélican, 1960. épuisé.
Montréal, Jeunesse, 1966.

1963 Drôle d'automne par Paule Daveluy.
Québec, Pélican, 1961. épuisé.
Québec, Jeunesse, 1963. Texte revu et corrigé.

1964 Férie par Cécile Chabot. Volume 2 des Contes du ciel et de la terre.
Montréal, Beauchemin, 1962.

1965 Le loup de Noël par Claude Aubry.
Montréal, Centre de psychologie et de pédagogie, 1962.

1966 Le Wapiti par Monique Corriveau.
Québec, Jeunesse, 1964.

Le chêne des tempêtes par Andrée Maillet.
Montréal, Fides, 1968, 1965. épuisé.

1967 Pas de prix

1968 Légendes indiennes du Canada par Claude Mélançon.
Montréal, Editions du Jour, 1967.

1969 Pas de prix

1970 La merveilleuse histoire de la naissance par Lionel Gendron.
Montréal, L'Homme, 1969.

1971 La surprise de Dame Chenille par Henriette Major.
Montréal, Centre de psychologie et de pédagogie, 1970.

1972 Pas de prix

1973 Le petit sapin qui a poussé sur une étoile par Simone Bussières.
Notre-Dame-des-Laurentides, Presses Laurentiennes, 1972.

PRIX ASTED-CLA

Ce prix fut offert en 1974 par l'Association pour l'avancement des sciences et des techniques de la documentation et la Canadian Library Association pour le meilleur livre français de l'année pour enfants. En 1975, l'ASTED décerna le Prix Alvine Bélisle, qui, dorénavant, couronnerait chaque année, le meilleur livre pour jeunes paru en français au Canada durant l'année civile. L'auteur devrait être de citoyenneté canadienne. La remise du Prix à l'auteur a lieu lors du congrès annuel de l'ASTED.

1974 Ouram par Anne Vallières.
Montréal, Leméac, 1973.

PRIX ALVINE BELISLE

1975 Jeanne, fille du roy par Suzanne Martel.
Montréal, Fides, 1974.

PRIX MARIE-CLAIRE DAVELUY

Le Prix Marie-Claire Daveluy est offert par l'ASTED. Ceux qui concourent pour ce Prix doivent être francophones, âgés de quinze à vingt-et-un ans, et présenter un texte d'au moins cinquante pages et d'au plus trois cents pages dactylographiés qui soit un roman, un conte, une pièce de théâtre ou un recueil de poèmes au choix. A partir de 1975, les concourants peuvent

écrire sur les cinq thèmes dans un seul manuscrit, lequel peut convenir aux adultes ou aux enfants. Le lauréat du concours est dévoilé lors du congrès annuel de l'ASTED. Un billet aller et retour pour la France ainsi que cinq cents dollars sont offerts au gagnant.

1970 Opium en fraude par Robert Chavarie.
Sherbrooke, Paulines, 1971.

Miroir de l'âme par André Champagne. (Poème). Non publié.

1971 L'inconnue des Laurentides par Monique Sabella.
Sherbrooke, Paulines, 1972.

Raie de lumière par Aline Martinet.
Sainte-Foy (Québec), La Liberté, 1972.

1972 Lavabosse ou Légendes du pays perdu par Christian Desrosiers.
Non publié.

1973 Le naufrage par Jean-Pierre Charland.
Montréal, Jour, 1975.

Les voyageurs du temps par Reynald Lefebvre. Non publié.

1974 Raminagradu: histoires ordinaires pour enfants extraordinaires par Louise Aylwin.
Montréal, Jour, 1975.

Autour et en moi par Michèle Robert. Non publié.

Le rêve céleste par Robert Racine. Non publié.

1975 L'éveil d'un somnanbule par Laurier Côté. Non publié.

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